

Gedvilė Tamošiūnaitė

Selected Works 2026

Gedvilė Tamošiūnaitė (b. 1990) is a Lithuanian artist and photographer based in Berlin. She holds a BA in Photography and Media Arts from Vilnius Academy of Arts (2015) and an MA in Photography from ECAL/École cantonale d'art de Lausanne (2020). Her work has been exhibited internationally, and in 2024 she was selected as a FUTURES Talent.

Tamošiūnaitė's practice explores the seductive circulation of images between screens and the wish to transform fleeting digital material into tangible objects. Working across photography, silkscreen printing, glass, and reflective surfaces, she translates contemporary human emotions into visual digital culture and non-verbal codes, viewing digital emotional experience as a bloodless, painless, yet vulnerable collective condition. She seeks the cracks where this abstract emotional landscape meets reality and becomes tangible - questioning the status of the image through its reproducibility, seductiveness, and immateriality.

Recent work extends this inquiry into surveillance infrastructure and publicly accessible webcams, examining how intimate gestures and planetary emergencies are equally compressed within the same technological streams. Through labor-intensive processes, Tamošiūnaitė transforms weightless pixels into slow, heavy, physical forms - turning endless circulation into singular objects.

curriculum vitae

GEDVILĖ TAMOŠIŪNAITĖ

Portfolio: <https://gedvile.com>
Instagram: [@gedvile](#)

b.1990, Lithuania.
Based in Berlin, Germany.

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EDUCATION

2018 - 2020, Master of Photography, L'ECAL/Ecole cantonale d'art de Lausanne, Switzerland.
2013 - 2015, Master of Photography and Media Arts, Vilnius Academy of Arts, Vilnius, Lithuania.
2009 - 2013, Bachelor of Photography and Media Arts, Vilnius Academy of Arts, Vilnius, Lithuania.

CULTURAL & EDUCATIONAL WORK

2022, Lecturer, Vilnius Academy of Arts, Photography and Media Arts department, Vilnius, Lithuania.
2017, Project manager, contemporary art gallery “Vartai”, Vilnius, Lithuania.
2012 - 2022, Co-founder and director of “Young Poor Artists” artists group, Vilnius, Lithuania.

HELD WORKSHOPS

2024 UDK / Universität der Künste Berlin, Summer university program, Berlin, Germany.
2023 UMPRUM / Academy of Arts, Architecture, and Design, Prague, Czech Republic.

GRANTS

2024 Futures Artists (European Photography Platform), nominated by ISSP gallery (Riga, Latvia).
2024 Individual artistic grant, Lithuanian Council for Culture.

PUBLICATIONS

2026 Reflections in a Dark Mirror: Gedvilė Tamošiūnaitė's ‘Screen Works’, exhibition review by Paulius Petraitis, [echogonewrong.com](#)
2024 “And Then It Fades (Away)” (eds. Geistė Marija Kinčinaitytė & Paulius Petraitis), contemporary Lithuanian art photography, published by [“Six Chairs Books”](#), Vilnius, Lithuania.
2024 [Der Greif 17 — One day soon — Torbjørn Rødland](#)
2024 Lithuanian Photography 2022 NR.1-2, published by Lithuanian Photographers Association, Vilnius, Lithuania.
2024 [“Futures” 2024 artists](#), nominated by ISSP gallery, Riga, Latvia.
2022 [Higurashi](#) book, ‘Deep Diving’ series, published by Ecal, Switzerland.
2020 ‘SUCH A PLACE IS THE SPACE WITHIN A SCREEN’, photobook of 292 pages, self-published.
2014 “(In)dependent Contemporary Art Histories 1987–2014”, II, Vytautas Michelkevičius & Kęstutis Šapoka.
2013 “Antisportas” book by Artūras Raila, Vilnius, Lietuva.

CURATED EXHIBITIONS

2022 Bachelor students diploma exhibition „#FAMM.BA.2022 / Žinau, tu ilgiesi jau dabar“, Vilnius Academy of Arts, gallery „Atletika“, Vilnius, Lithuania.
2019 “All Good / Viskas Gerai” group exhibition, Kaunas Artists' House, Kaunas, Lithuania.

SOLO EXHIBITIONS

2026 “Vaizduokliai / Screen Works”, curated by Egle Ambrasaitė, “Meno Niša” gallery, Vilnius, Lithuania.
2022 “Kliudžiau”, “Improper Walls” galerija, Vienna, Austria.
2016 “Kolekcija”, project space “Studium P”, Vilnius, Lithuania.

SELECTED EXHIBITIONS

2026 “Ethereal Robes of Vulnerability”, group show curated by Egle Ambrasaitė, Aikas Žado Laboratory, Žeimiai Manor House, Žeimiai, Lithuania.
2026 Organ Vida Festival: “Happy Spiraling”, group show, Museum of Contemporary Art, Zagreb, Croatia.
2026 Book launch “And Then It Fades (Away)” (eds. Geistė Marija Kinčinaitytė & Paulius Petraitis), The Institute of Contemporary Arts (ICA), London.
2025 “Komisas”, Alternative Art Fair, curated by Robertas Narkus and Emilija Filipenkovaitė, Palanga, Lithuania.
2025 Riga Photo Biennial, NEXT 2025 ‘Seeking the Latest in Photography!’, award finalists’ presentation evening, ISSP Gallery, Riga, Latvia.
2024 “Der Greif Issue 17” Launch Pop-Up Exhibition, Zero, Toshima City, Tokyo, Japan.
2024 International Photography Symposium ”NIDA. Meeting Photography”, Nida, Lithuania.
2023 Group exhibition "Mediaramos" (25th anniversary of the Department of Photography, Animation and Media Art in Vilnius Academy of Arts) at the VDA exhibition space "Titanikas", Vilnius.
2023 group exhibition "Kunstkamera", curated by Aurelija Maknytė, Vilnius Picture Gallery, Vilnius.
2022 ‘The Good Neighbour’ web platform, curated by Monika Lipšic, video premiere: [link](#)
2021 ‘Miražai’ group exhibition, ‘The Rooster Gallery’, Vilnius, Lithuania.
2021 ‘XX Flanerie Festival’, ‘Untergrundbahn Bogen’, Vienna, Austria.
2021 ‘SELF PUBLISH RIGA 2021’ exhibition of selected photobooks, ISSP gallery, Riga, Latvia.
2020 ‘Warowland’, group exhibition, curated by Milda Dainovskytė & Laurynas Skaisgiela, Lentvaris, Lithuania.
2020 ‘Friend of Friend’, video art screenings, Editorial’ curatorial space, Vilnius, Lithuania.
2019 ‘Biennale dell’Immagine’ x ECAL, Chiasso, Italy.
2019 ‘All Good / Viskas Gerai’ group exhibition, Kauno menininkų namai, Kaunas, Lithuania.
2019 ‘Tokyo Photographic Research x ECAL’ curated by Taisuke Koyama, Tokyo, Japan.
2018 ‘ECAL at Paris Photo 2018: “Mirage Club” group exhibition, Paris, France.

ART FAIRS

2026 Art Vilnius, represented by “Meno Niša” gallery, Vilnius, Lithuania.
2026 Foto Tallinn 2026, Kai Art Center, Tallinn, Estonia.
2026 Enter art Fair, represented by “Meno Niša” gallery, Copenhagen, Denmark.

Screen Works (2025 – Ongoing)

Gallery Meno Niša / 2026 / Curated by Eglė Ambrasaitė

High in viscosity obsidian lava flows produce a natural glass, obsidian, typically black in color. Deriving from the depths since the times of the Old World, obsidian glass was used by ancient peoples to manufacture cutting and piercing tools, weapons, jewelry, surgical scalpels, and ritual items. However, it is thought that it was in the ancient civilizations of Mesoamerica, namely the pre-Hispanic lands of the Aztecs, that obsidian glass was polished for the first time, revealing its highly reflective surface. In awe, Aztec priests believed that such black mirrors were manifestations of their deity Tezcatlipoca ("The God of Fatality") and served as portals between worlds, revealing inevitable destinies, answers about the afterlife, and deeper mysteries of the universe. Gedvilė Tamošiūnaitė's dark screen photography offers a contemporary scrying experience. Silkscreen prints are printed directly onto mirrored and tinted glass, mounted on steel tripods or suspended within heavy metal frames; paper prints lie veiled beneath tinted dark glass, enclosed within black passepartouts. Reflective surfaces shift with light and the viewer's position, transforming attempts at reproduction into self-portraits. Lost gazes, low-res textures, broken pixel surfaces and the audience's reflections, whisper about the vastly fragmented intimacies out in the open – "a healthy terror of being alive".¹ Gedvilė's work, thus, functions as a diary of the present-day condition of post-media, and through her works, primal dark matter finds its way to speak to us again.

On her practise Gedvilė writes:

Publicly accessible cameras streaming continuously: the Sermeq Kujalleq glacier calving into Disko Bay, Greenland; the Yangtze River, where baiji dolphins will never surface again; shipping ports; metro platforms; endangered ecosystems; your local shopping mall. Webcam encounters: bodies trying to "compose" themselves to fit into your screen, intimacy intertwined with distance, disrupted by pixels. A private gesture, a desire, and a planetary emergency are equally compressed, streamed, and negligible.

The project departs from midnight online observations – hours spent inhabiting the continuous time of surveillance streams, dwelling in duration that the infrastructure treats as disposable. I translate screenshots, the remnants of attention, through silkscreen onto glass and paper. The process is slow and manual, the opposite of the fleeting image it originates from.

1. See Carlos Pellicer's poem "Nezahualcōyotl", written in 1972.

[Exhibition review by Paulius Petraitis](#)

"Diana", 2025, hand-pulled silkscreen print on glass, mirror film / 30 × 40 cm / unique object.



Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



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Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė

1

“bed”, 2025, hand-pulled silkscreen print on glass, toned grey glass,
artist’s iron frame / 52 x 34 × 10 cm / unique object.



Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



untitled (Amundsen), 2026, hand-pulled silkscreen print on archival paper, artist's frame — black-lacquered beech wood, toned grey glass / 107 × 60 cm / paper edition 1/5 + 1 AP.

Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



untitled (manatees), 2026, Hand-pulled silkscreen print on archival paper, artist's frame - black-lacquered beech wood, toned grey glass / 88 Å~ 50 cm / paper edition 1/3 + 1 AP.

Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



“cigarette”, 2026, hand-pulled silkscreen print on glass, tinted UV film / 52 × 34 cm / unique object.



“dm”, 2025, hand-pulled silkscreen print on glass, tinted UV film / 52 × 34 cm / unique object.

Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė

1

“lips”, 2025, hand-pulled silkscreen print on glass, tinted UV film / 40 × 30 cm / unique object.



Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



untitled (flash), 2026, hand-pulled silkscreen print on archival paper, artist's frame - black-lacquered beech wood, toned grey glass / 107 × 60 cm / paper edition 1/5 + 1 AP.

Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



untitled (river), 2025, hand-pulled silkscreen print on archival paper, artist's frame - black-lacquered beech wood, toned grey glass / 107 × 60 cm / paper edition 1/5 + 1 AP.

Screen Works (2025 – Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



untitled (cheetah), 2025, hand-pulled silkscreen print on archival paper, artist's frame - black-lacquered beech wood, toned grey glass / 107 × 60 cm / paper edition 1/4+ 1 AP.

Screen Works (2025 - Ongoing)

Gallery Meno Niša / 2026.06.11-07.03 / Curated by Eglė Ambrasaitė



“movie”, 2026,, hand-pulled silkscreen print on archival paper, artist’s frame - black-lacquered beech wood, toned grey glass / 72 × 42 cm / paper edition 1/3+ 1 AP.

Vaza, 2025

1

Gedvile Tamosiunaite's dark screen photography offers a contemporary scrying experience. The silkscreen print on toned glass, backed by a mirror and suspended within a heavy iron frame, depicts a Soviet-era "Murano" vase - a wedding gift to the artist's parents that has stood in the family home since her birth. Its ghostly image resists being grasped: the reflective surface shifts with light and the viewer's position, transforming attempts at reproduction into self-portraits. The viewer's own reflection settles behind the apparition of the vase, whispering about the vastly fragmented intimacies.

Vaza, 2025, hand pulled silkscreen print on toned glass, mirror, iron frame; 52 × 34 × 10 cm.



Vaza, 2025



Vaza, 2025



2026 "Ethereal Robes of Vulnerability", group show curated by Egle Ambrasaite, Aikas Žado Laboratory, Žeimiai Manor House, Žeimiai, Lithuania.

Kliudžiau

“Kliudžiau” is the first Gedvilė Tamošiūnaitė’s solo project in Vienna, Austria. The exhibition features new productions by the artist as well as works created in collaboration with photographer Pavle Nikolic, illustrator Rūta Vėbraitė and fashion designer and artist Karolina Janulevičiūtė. [LINK](#)

The exhibition title Kliudžiau, originally a title of a story by 19-century Lithuanian writer Jonas Biliūnas, functions as a phonetic trope, an onomatopoeia, its pronunciation reminiscent of cutting, hitting, a physical material encounter.

Kliudžiau presents new photographic series by Tamošiūnaitė that continue her research into the present overlaps of physical and digital realms. The exhibition explores different areas and states of these transitions, and the forms they take in individual's social and emotional being. Among them is the topic of adolescence as a period of physical and emotional change where the notion of playfulness and naive games may turn into acts of aggression or unsolicited violence. This aspect is elaborated through visual and conceptual clues to gaming and play, and the relations between violence and the sense of guilt, amplified by the presence of digital simulation and stimuli that have become coming-of-age issues during the past decades.



Kliudžiau

The reoccurring leitmotif of these photographs, set in ice-like blocks of transparent epoxy resin, is a knife designed in a sci-fi style that the artist acquired during her research in preparation for the exhibition. The knife's iridescent blade gives a seducing aesthetic quality to the object of aggression and cruelty. Through slightly distorting 'lenses' of epoxy resin, the shots of the object deceitfully appear not as photographs but rather as digitally rendered images, bringing back the physical knife to its places of origins, mainly to computer games like "Mortal Combat" or other fantasy-cum-fighting video games. Other agents in the photography series – a boy, an Irish wolfhound, a webbed cluster of moth larvae – allude to various states of morphing, either as temporary states of change, or set conditions of hybridity.

“The Eye” 2022, 43x56cm, Digital C-print immersed in clear epoxy resin covered in melted plastic wrap.



Kliudžiau

*I got it. The spinning camera zooming out in circles
above an avatar lying on the cold virtual ground. Reload.*

*I got it. Empty streets of another doomsday city seen
from a window of an Internet café.*

*And glitching dripping icicles from gutters, turning into
fuzzy stray dogs as they fall down.*

*I got it. Growing up as much in computer games as in
your house, your room, your bed.*

*I got it. A glistening arrow held in suspense versus a
corrupt 3D-printing file for a neo-puukko that freezes
every printer mid-job.*

I got it. So young yet so shrivelled!

Ignas Petronis

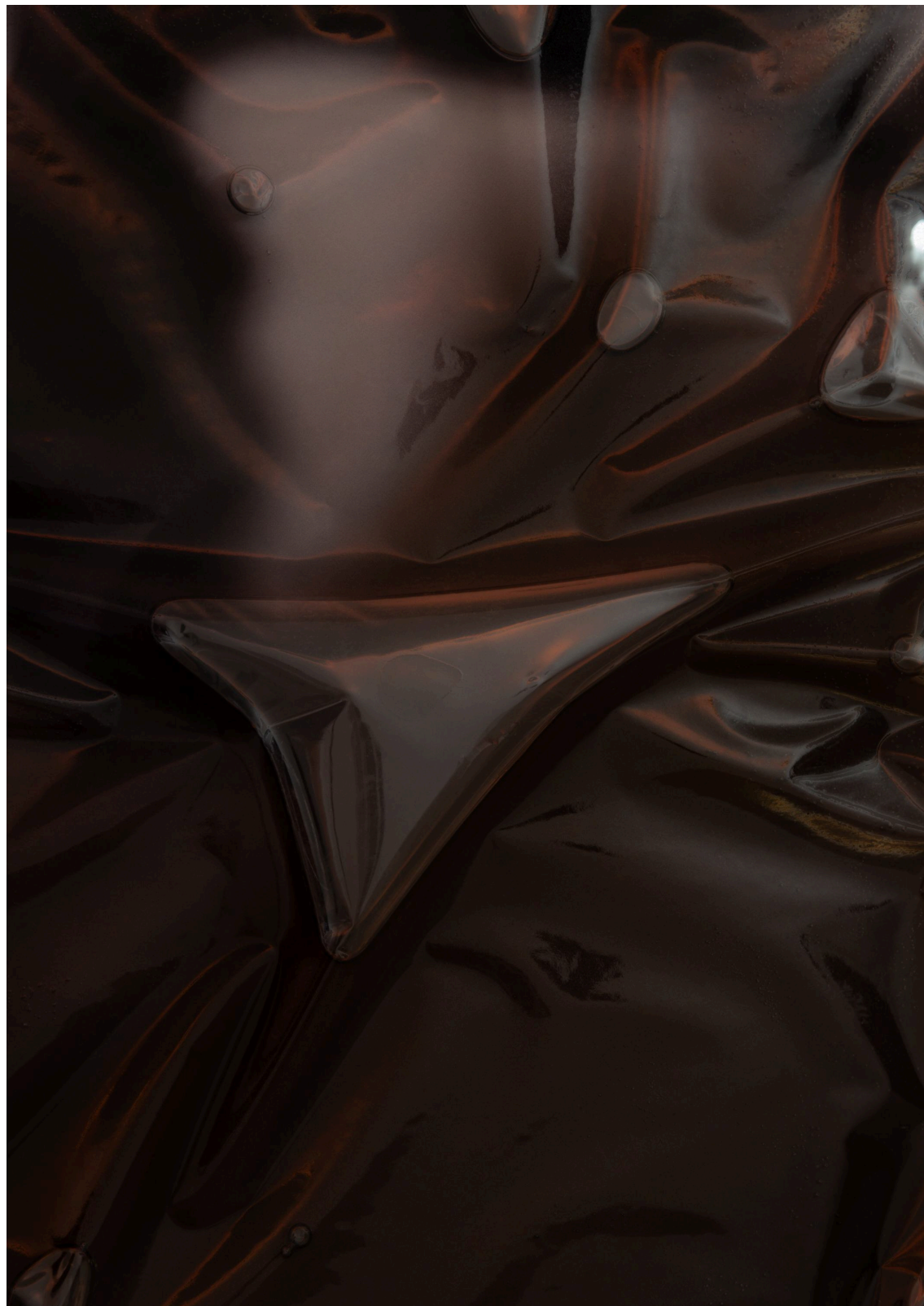
“Renee” 2022, 36x41cm. Digital C-print immersed in
clear epoxy resin covered in melted plastic wrap.



Kliudžiau



“Teeth” 2022, 43x61cm. Digital C-print immersed in clear epoxy resin covered in melted plastic wrap.



“Peilis” 2022, 43x61cm. Digital C-print immersed in clear epoxy resin covered in melted plastic wrap.

Kliudžiau



Sekretas, in collaboration with Rūta Vėbraitė, 2022

Archival gicleé print on Photo Rag 305 gsm paper submerged in a puddle of epoxy resin and black soil.

The illustration is inspired by drawings of a young boy that unintentionally, if not subconsciously replicate the digital user interfaces of video games.

Kliudžiau



Thermochromic curtain (3-pieces 150x250cm)
in collaboration with Karolina Janulevičiūtė

The curtain is made from sand-colored knitted viscose fabric with a free-hand silkscreen printed pattern of white and thermosensitive orange ink, which brightens to neon yellow by touch or elevated room temperature.



Kliudžiau



liar of the knife (50x60x30cm)
in collaboration with Karolina Janulevičiūtė

The bag is made from rust-stained cotton twill fabric, padded with natural silk cocoon fiber wool and lined with botanical ink dyed cotton satin fabric. The handle is found wooden branch, sculpted with air-dry terracotta color clay, wrapped by a white elastic cord. Another handle is created by coating fabric with a PVC tube hiding a trapped dried spider inside. The bag embraces 3D printed karambit knife in a manner of a soft and warm lair.

One Day In Three Years When The Light And The Temperature Are Just Right

9" video, 2021. [LINK](#)

Curated by Monika Lipšic

A drowsy observation on constructed environments and bodies positioned there. The melancholy penetrates through the images of beautiful paradise-like, yet somehow odd environments, where animals turn away from the viewer, frozen in the moments of forced slowness, in the unreality of the place as such. 9 minutes of uncanny meditation, then the body observed mirrors the body of the observer/viewer merging space and time into all-inclusive boredom.



Light And Temperature Are Just Right

Ongoing photographic series, since 2020

An unexpected sense of detachment when observing constructed environments and the bodies within them encourages her to use photography as a tool to isolate objects and create an alien-like perspective. With these photographs, the artist explores loneliness and its extent - from the very personal in one body to the one that permeates the entire universe. Babies and animals convey innocence, vulnerability and inevitable submission to the irrational forces of nature and humans.



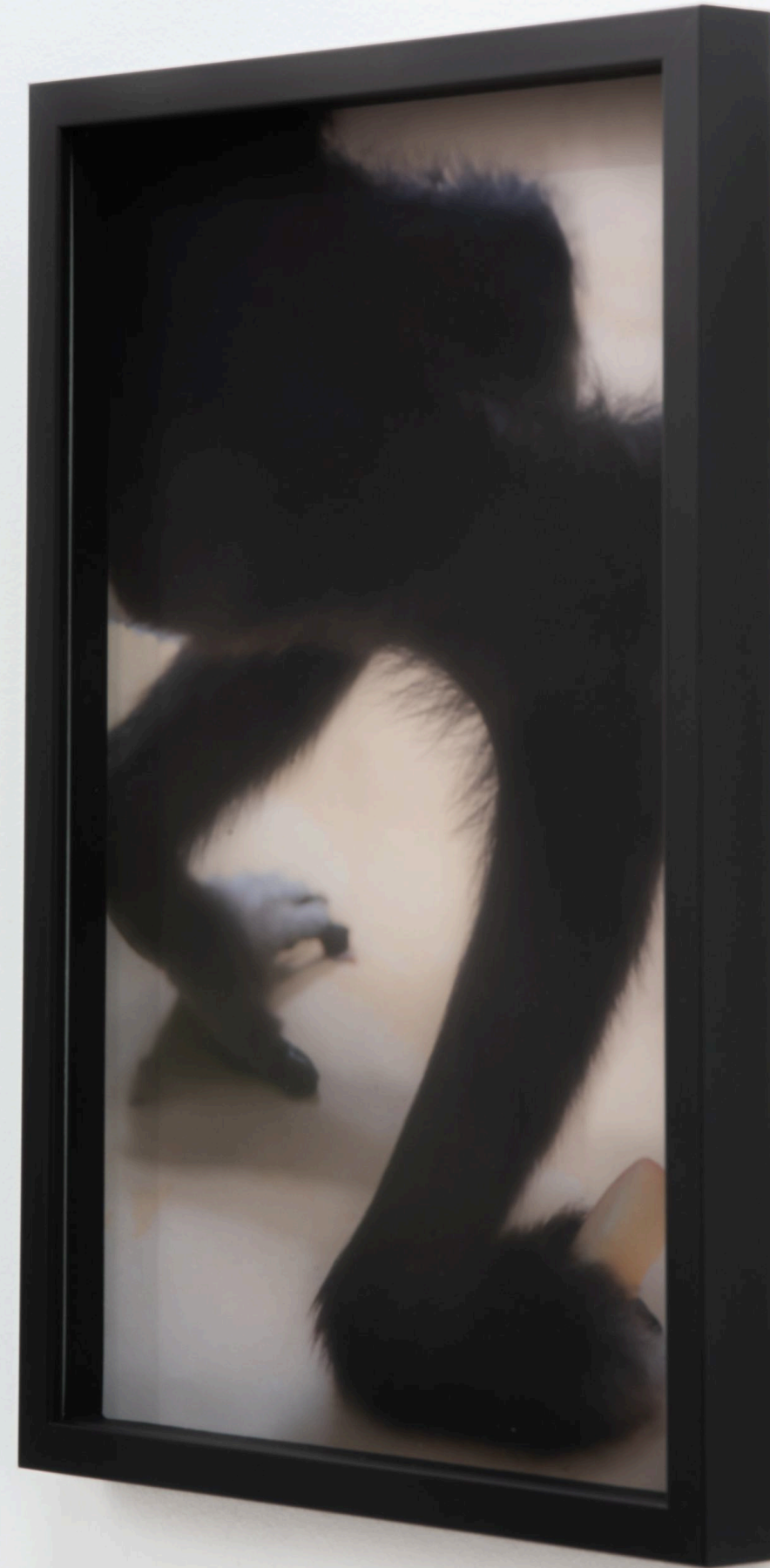
Light And Temperature Are Just Right

Ongoing photographic series, since 2020



Light And Temperature Are Just Right

Ongoing photographic series, since 2020



Such a Place is The Space Within a Screen

*292 pages printed on super thin Bavaria Matt paper
/ hot glue binding, soft cover, 28cm x 18,5cm /
2019 / graphic designer Monika Januleviciute*

A book of visual experience, a restlessly vibrating abundance. Gedvile perceives images as emotions and feelings, trying to create a catalogue of sensitivity. She has brought together collected moments of melancholy and longing in everyday life, where a sense of humour collides with nostalgic moments of light and beauty. The book itself is a form of self-analysis, a search for patterns in the non-linear and chaotic traces that days leave behind. In a sense, it is an attempt to transform personal daily experience into a sense of longing, a constant desire to be somewhere else, in the space between screens.



Such a Place is The Space Within a Screen

*292 pages printed on super thin Bavaria Matt paper
/ hot glue binding, soft cover, 28cm x 18,5cm /
2019 / graphic designer Monika Januleviciute*



We Are Not So Far Away, It's Just Water

11'50" two channel rear projection video installation. Sound design by Rugilė Deksnytė. Narrator: Marlene Stark. Graphic design by Monika Janulevičiūtė. Elena Marija. Produced in Switzerland and Lithuania @ éca | 2020

[Link](#)

Gedvilė seeks to explore human loneliness and the deep desire for emotional connection - with artificial intelligence, other civilisations in the universe, wild animals and nature. She is fascinated by the projection of the human being onto digital imaginary products, raising complex questions of morality, ethics, love, and how we adapt interpersonal relationships to technology.



Installation view: two rear projection screens (240 cm x 110 cm) balancing on metal cables.

*We Are Not So Far Away,
It's Just Water*



Installation view: two rear projection screens (240 cm x 110 cm) balancing on metal cables.

The Elephant

Single channel video installation, 8' loop, 2019. Installation view in "Warowland" exhibition, curated by Milda Dainovskytė and Laurynas Skaisgiela ("Lokomotiv"). Lentvaris, Lithuania. [Link](#)

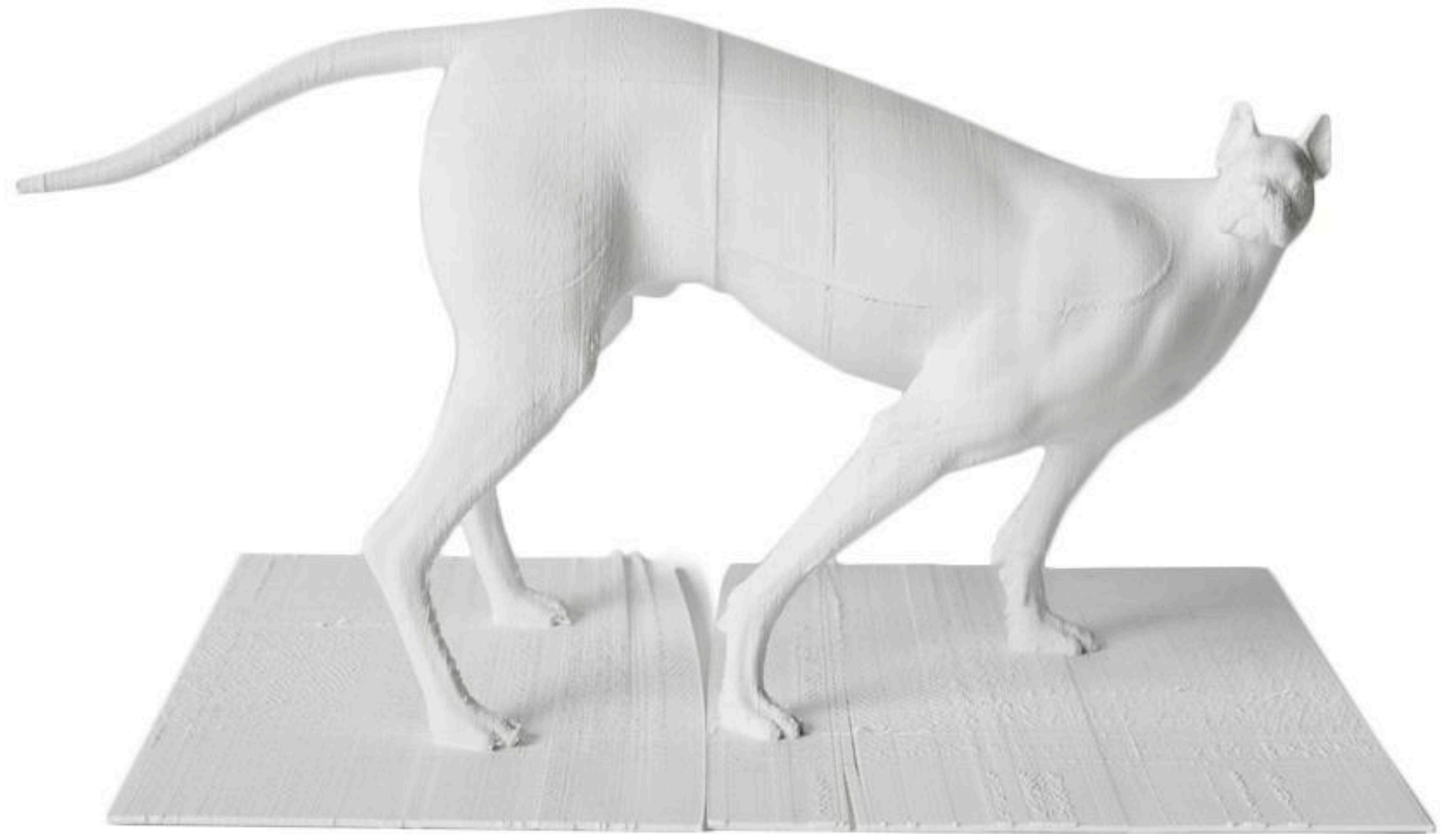


The Collection

Ongoing project - a collection of online artefacts - 3D printed sculptures (in various dimensions). Since 2014.

This ever-expanding collection materialises the virtual trophies of the internet. Figures pulled out of the digital chaos recreate the plots and characters of various mediated images: a child with an iron on his chest, a cat in a Batman mask, a dog stuck in a chair, and other photo chimeras. It is a subjective attempt to structure the digital chaos within the plot of the Kunstkammer, returning the flow of oddities to the logic and material boundaries of the collection. The collection's plots and characters are not so much about a misreading of reality, but rather about a deliberate misinscription. It is conditioned by the unquestioned chaos of the internet, and embodied in a uniquely disjointed aesthetic. Every manipulated image obviously cannot be photo-proof, but at the same time, not being a photo image would not be as impactful.

Changes occur in the materialisation processes of virtual images: the colours and plans of photographs are replaced by subdued whites and pixel textures. In this way, the three-dimensional ghosts of the screen remain alien and uncomfortable in physical space, but at the same time open up new possibilities of interpretation. The collection has no end, but is partly continued by interpretation: we can each grow a new head for the cat.



Monika Kalinauskaitė

The Collection

Ongoing project - a collection of online artefacts - 3D printed sculptures (in various dimensions). Since 2014.



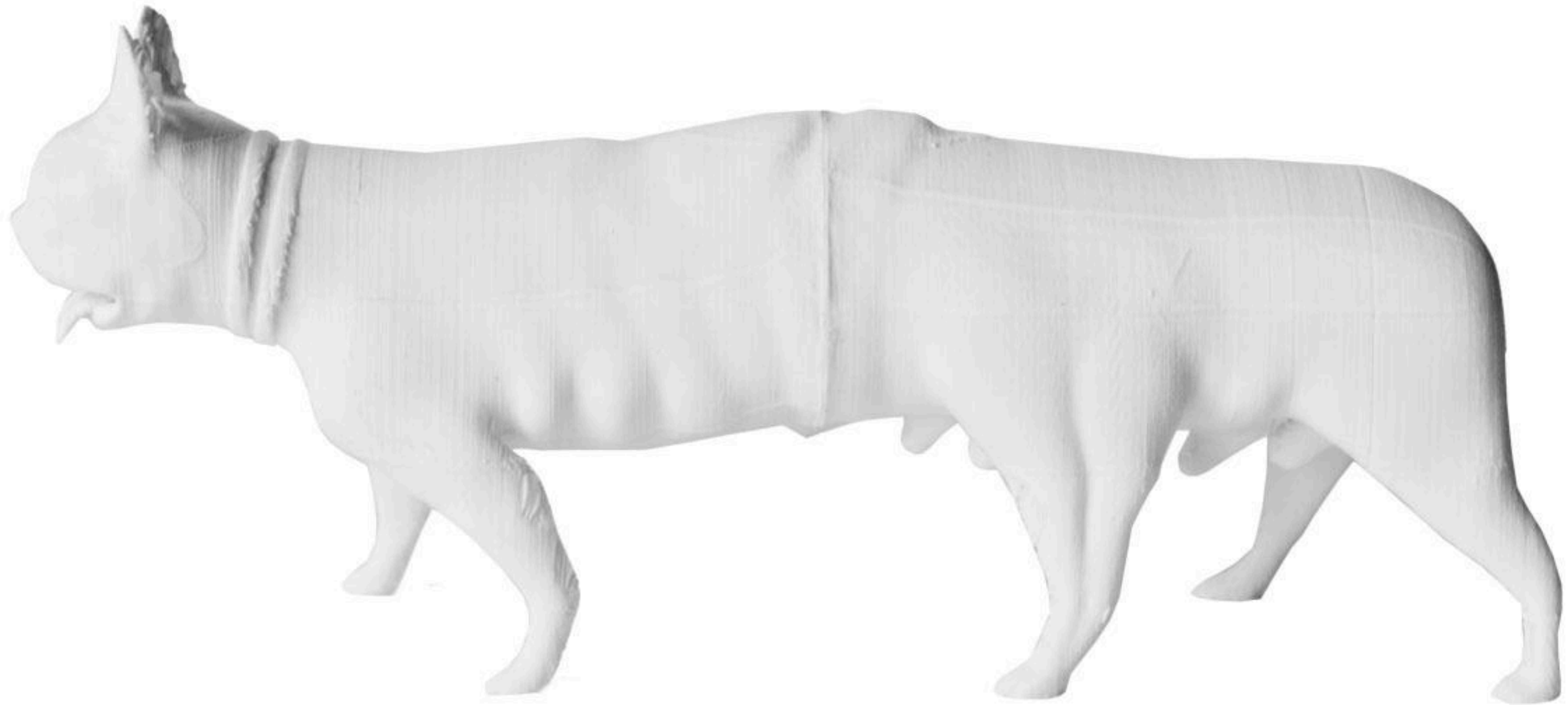
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Ongoing project - a collection of online artefacts - 3D printed sculptures (in various dimensions). Since 2014.



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website

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