

Goda Palekaitė

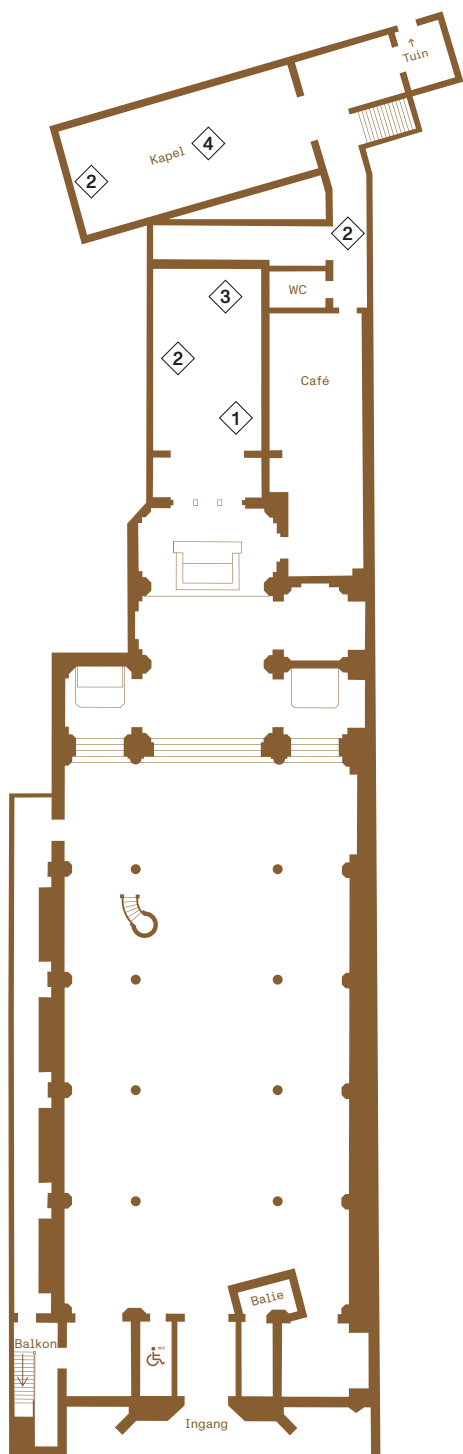
06.03 – 31.05.'26



Kunsthall
Extra City

Deze brochure brengt teksten samen van kunstenaar Goda Palekaitė en curator Darly Benneker, aangevuld met een extra tekst over de heilige Thecla die nauw aansluit bij de tentoonstelling. De kunstwerken worden in dit boekje vergezeld door beschrijvingen en beelden van de kunstenaar, waardoor de verschillende lagen en nuances van haar praktijk zichtbaar worden.

This brochure brings together texts by artist Goda Palekaitė and curator Darly Benneker, alongside an additional text on Saint Thecla that closely resonates with the exhibition. The artworks are accompanied by descriptions and images by the artist, revealing the different layers and nuances of her practice.

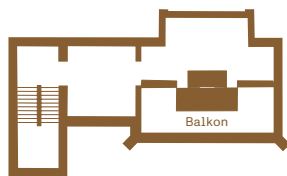


1. *Monotheistic Light* (2023)
2. *210 Reasons* (2026)
3. *Biographic Disobedience* (2020)
4. *Lapsarian 3.0* (2026)

Ook te zien / Also on view:

It Goes Without Saying
25.10.'25 – 29.03.'26

Sammy Baloji,
Copper thread, Rubber thread, Sugar thread
17.04.'26 – 16.08.'26



NL Ik ontmoette kunstenaar en onderzoeker Goda Palekaitė bijna een jaar geleden, tijdens haar residentie bij MORPHO in het klooster naast Kunsthal Extra City. Onze gesprekken reikten al snel verder dan het eerste atelierbezoek en gingen onder andere over de gevolgen van maatschappelijke instorting. We spraken ook over haar werk en over hoe momenten van anarchie, wanorde, onvoorspelbaarheid en ontregeling daarin ruimte maken voor onverwachte narratieven. Het was nauwelijks toevallig dat deze gesprekken plaatsvonden binnen de muren van een kerk en een klooster – plekken gevormd door geloof en gelaagde geschiedenissen.

Palekaitė's solotentoonstelling bij Extra City, *Lapsarian 3.0* – een titel die verwijst naar de val van de mensheid – zet deze reflectie voort door historisch onderzoek, literaire verbeelding en speculatieve toekomstbeelden met elkaar te verweven. Binnen die gelaagde benadering fungeert artificiële intelligentie als een hedendaags narratief instrument, gevormd door de technologische en ideologische infrastructuren van vandaag.

Lapsarian 3.0 bouwt voort op Palekaitė's lopend onderzoek naar de christelijke catacomben in Rome uit de 3^{de} tot de 5^{de} eeuw na Christus – een periode waarin het Romeinse Rijk begon te desintegreren en het christendom zich in Europa verankerde. Door parallellen te trekken met hedendaagse maatschappelijke en ecologische crisissen, verbeeldt de tentoonstelling Extra City als een ondergrondse plek van terugtrekking en overleving, maar ook als een ruimte voor necropolitieke en ideologische vernieuwing.

Geschiedenis is voor Palekaitė geen vaststaand gegeven, maar een onstabiel terrein dat beweegt tussen pre- en post-lapsarische projecties, zonder belofte van verzoening of afronding. Vanuit de schaduw van wat uiteenvalt kunnen alternatieve vormen van kennis, geloof en verbondenheid – evenals lang onderdrukte stemmen, zoals die van christelijke vrouwelijke predikers en mystici – alsnog naar voren treden.

— Darly Benneker, curator

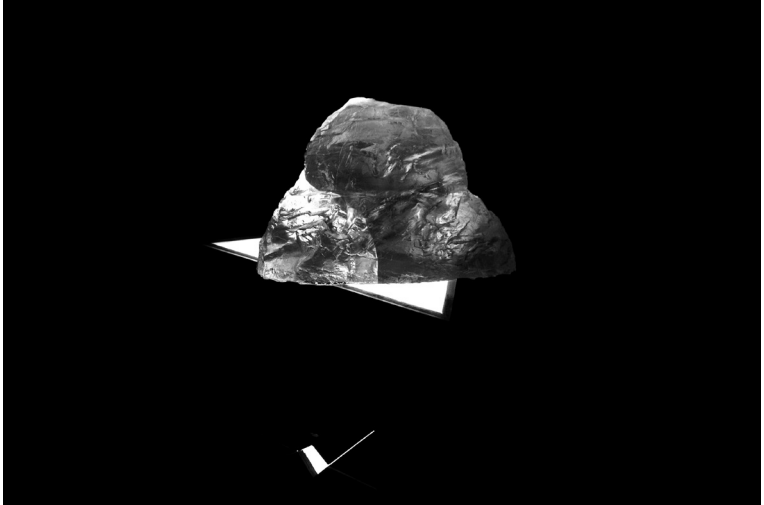
EN I first met artist and researcher Goda Palekaitė almost a year ago, during her residency at MORPHO in the monastery adjacent to Kunsthal Extra City. Our conversations soon extended beyond the initial studio visit and touched on, among other topics, the effects of societal collapse. We also spoke about how, in her work, moments of anarchy, disorder, unpredictability and disruption create space for unforeseen narratives. It was hardly coincidental that these conversations took place within the walls of a church and a monastery — spaces shaped by faith and layered histories.

Palekaitė's solo exhibition at Extra City, *Lapsarian 3.0* — a title that refers to the fall of humanity — continues this reflection by weaving together historical inquiry, literary imagination and speculative approaches to the future. Within this layered approach, artificial intelligence functions as a contemporary narrative instrument, shaped by today's technological and ideological infrastructures.

Lapsarian 3.0 builds on Palekaitė's ongoing research into the Christian catacombs in Rome from the 3rd to the 5th centuries CE — a period in which the Roman Empire began to disintegrate and Christianity took root in Europe. By drawing parallels with today's societal and environmental crises, the exhibition imagines Extra City as an underground site of retreat and survival, but also as a space of necropolitical and ideological renewal.

For Palekaitė, history is not a fixed entity but an unstable terrain, moving between pre- and post-lapsarian projections, without the promise of resolution. From the shadows of what is falling apart, alternative forms of knowledge, belief and relation — along with long-suppressed voices, such as those of Christian women preachers and mystics — can finally emerge.

— Daryl Benneker, curator



NL

Monotheistic Light is een sculpturale compositie die een ontmoeting tot stand brengt tussen kunstenaar Goda Palekaitė en de historische figuur Ivan Aguéli (1869–1917). Aguéli, geboren als Johan Gustaf Agellii en later bekend als Abdalhadi Aqhili, was een Zweedse kunstenaar, schrijver en reiziger wiens leven zich afspeelde in onder meer Frankrijk, Egypte, Ceylon (nu Sri Lanka) en India. Zijn veelzijdige en vaak controversiële praktijk bewoog zich tussen rollen als religieus geleerde, kunsttheoreticus, linguïst, journalist, anarchist, soefi en oriëntalist.

In zijn geschriften en artistieke praktijk probeerde Aguéli het eeuwige licht en de essentie van de islam te vatten, terwijl hij in zijn persoonlijke brieven kritisch reflecteerde op culturele fetisjering. Door te werken met licht, goud en glas – materialen die tegelijk lichtgevend, fragiel en moeilijk te beheersen zijn – verkent Palekaitė het mystieke terrein waarin het leven en werk van een nomadische kunstenaar zich ontvouwen, toen én nu.

Monotheistic Light werd oorspronkelijk ontwikkeld in het kader van Palekaitė's solotentoonstelling *Serpentine Spine* in het Västerås Art Museum in Zweden (2023).

EN *Monotheistic Light* is a sculptural composition that stages an encounter between artist Goda Palekaitė and the historical figure Ivan Aguéli (1869–1917). Born Johan Gustaf Agelii and later known as Abdalhadi Aqhili, he was a Swedish artist, writer and traveler whose life unfolded across France, Egypt, Ceylon (now Sri Lanka) and India. His multifaceted and often controversial practice moved between roles such as religious scholar, art theorist, linguist, journalist, anarchist, Sufi and orientalist.

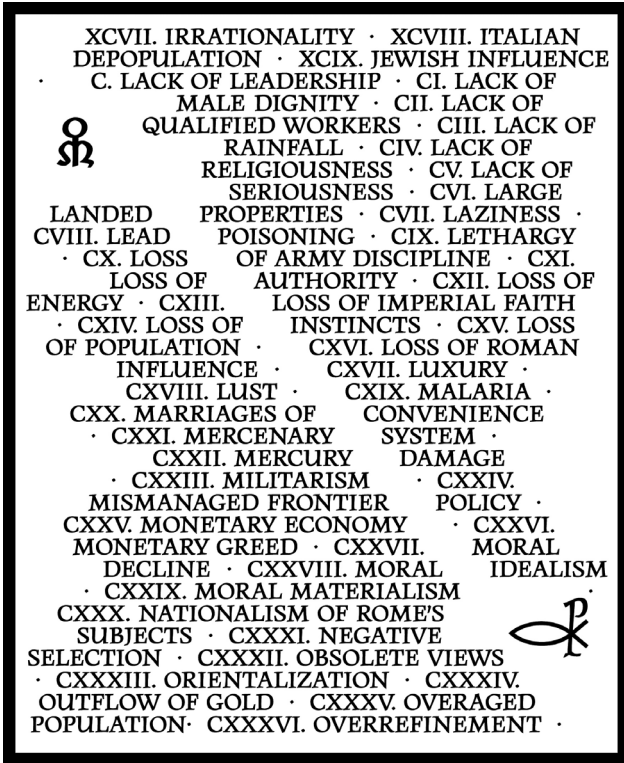
In his works, Aguéli tried to capture the eternal light and the essence of Islam, while in his personal letters, he confessed about his sentiments towards cultural fetishisation. Working with light, gold and glass — materials that are luminous, fragile and difficult to control — Palekaitė engages with the mystical terrain in which the life and work of a nomadic artist takes place, both then and now.

Monotheistic Light was first conceived in the context of Palekaitė's solo exhibition *Serpentine Spine* at Västerås Art Museum in Sweden (2023).

Glas, goud, lichtbak (grenenhout, plexiglas, ledverlichting)
Glass, gold, lightbox (pine wood, plexiglass, LED lights)

57 × 70 × 127 cm

Goda Palekaitė, 210 Reasons, 2026, courtesy of the artist



NL Goda Palekaitė's *210 Reasons* is geïnspireerd op een historische lijst die in 1984 werd samengesteld door de Duitse historicus Alexander Demandt. Hij verzamelde 210 redenen die historici door de eeuwen heen hebben aangedragen om de val van het Romeinse Rijk te verklaren. Oorspronkelijk gepubliceerd in zijn boek *Der Fall Roms*, fungeert de lijst als een meta-studie van twee millennia aan verklaringen – zowel ideologisch als tegenstrijdig.

In *210 Reasons* vertaalt Palekaitė deze lijst naar lichtobjecten die door de tentoonstellingsruimte zijn verspreid. Het werk laat zien hoe elk tijdperk zijn eigen angsten, zorgen en interpretaties projecteert op de val van Rome. In plaats van te proberen uit te leggen waarom beschavingen ineens stortten, toont het hoe culturen verhalen over verval vertellen: via angst, verbeelding, moreel oordeel en de drang om schuld toe te wijzen.

Vertaald uit het Duits en bewerkt door de kunstenaar.
De vinylgrafiek werd ontworpen door Julija Česnulaitytė.

EN Goda Palekaitė's *210 Reasons* (2026) is inspired by a historical list compiled in 1984 by German historian Alexander Demandt. He assembled a list of 210 reasons that historians across the centuries have used to explain the fall of the Roman Empire. Originally published in his book *Der Fall Roms*, the list functions as a meta-study spanning two millennia of explanations — both ideological and often contradictory.

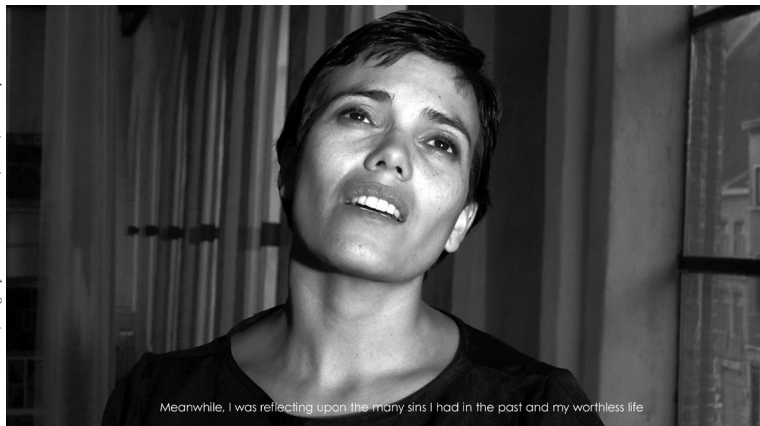
In *210 Reasons*, Palekaitė translates this list into lightboxes distributed throughout the exhibition. The work reveals how each era projects its own fears, concerns, and interpretations onto Rome's fall. Rather than explaining why civilisations collapse, it shows how cultures narrate decline: through anxiety, imagination, moral judgement, and the urge to assign blame.

Translated from the German and edited by the artist.
Vinyl graphics designed by Julija Česnulaitytė.

Lichtbakken (drieluik), hout, diffusiefilter, ledverlichting, vinylprint
Lightboxes (triptych), wood, diffusion filter, LED lights, vinyl print

164 × 100 cm, 200 × 164 cm, 100 × 82 cm

Goda Palekaitė, *Biographic Disobedience*, 2020, courtesy of the artist



NL *Biographic Disobedience* is een videowerk dat de getuigenis van een fictieve heilige toont. Het werk put uit de geschriften van christelijke vrouwelijke mystici zoals Theresa van Ávila, Angela van Foligno, Hadewijch van Brabant, Hildegard van Bingen en Catharina van Siena. Deze vrouwen leefden verspreid over bijna tien eeuwen in een door de kerk gedomineerd Europa en werden bekend om hun extatische en vaak erotisch geladen religieuze ervaringen. Door de tijd heen werden ze gezien als heiligen, revolutionairen, profeten, seksuele iconen en soms ook als geestelijk ziek of criminelen.

Goda Palekaitė leest de aanpak van deze mystici als een bewuste transgressie: in plaats van zich te verzetten tegen de repressie van vrouwelijke seksualiteit, omarmden zij deze met zo'n intensiteit dat zij maatschappelijke grenzen overschreden en zo een vorm van legitimiteit binnen de geschiedenis verwierven.

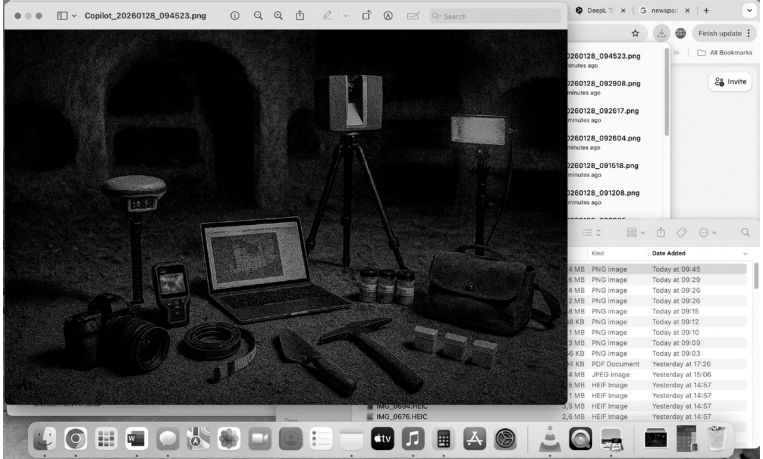
Biographic Disobedience werd gefilmd en voor het eerst getoond in Kunsthall Gent als onderdeel van Goda's solotentoonstelling *The Strongest Muscle in the Human Body is the Tongue* (2021). Het werk kwam tot stand in samenwerking met performer Caterina Mora, editor Rui Calvo, geluidskunstenaar Adomas Palekas en curator Valerio Del Baglivo.

EN *Biographic Disobedience* (2020) is a video work presenting the testimony of a fictional saint. The work draws on the writings of Christian female mystics such as Theresa of Avilla, Angela of Foligno, Hadewijch of Brabant, Hildegard of Bingen and Catherine of Siena who lived across almost ten centuries in church-dominated Europe and who became known for their ecstatic and often erotic religious experiences. Over time, they have been regarded variously as saints, revolutionaries, prophets, sexual icons and even as mentally ill or criminals.

Goda Palekaitė interprets the mystics' approach as a deliberate transgression: rather than resisting the repression of female sexuality, they embraced it with such intensity that they trespassed societal boundaries, achieving a form of legitimacy within history.

Biographic Disobedience was filmed and first shown at Kunsthal Gent, as part of Goda's solo exhibition *The Strongest Muscle in the Human Body is the Tongue* (2021). It was produced in collaboration with performer Caterina Mora, editor Rui Calvo, sound artist Adomas Palekas and curator Valerio Del Baglivo.

Goda Palekaitė, *Lapsarian 3.0*, 2026, courtesy of the artist



NL Speciaal ontwikkeld voor deze tentoonstelling vertrekt dit nieuwe project vanuit Goda Palekaitė's fascinatie voor historische paradigmaverschuivingen: kantelmomenten waarop een bestaande wereldorde begint af te brokkelen en een nieuwe vorm krijgt.

In *Lapsarian 3.0* (2026) richt Palekaitė zich op een periode die sterk resonanceert met het heden: de 3^{de} tot de 5^{de} eeuw na Christus, toen het Romeinse Rijk – met zijn religieuze, culturele, juridische en stedelijke structuren – geleidelijk desintegreerde en het christendom, dat zich tot dan toe ondergronds had ontwikkeld, zich in Europa begon te verankeren. In deze periode ontstonden de catacomben niet alleen als begraafplaatsen, maar ook als plekken van toevlucht, samenkomst en experiment, waar geloofssystemen en sociale structuren opnieuw werden gevormd.

Palekaitė benadert dit historische kantelmoment als een allegorie voor onze huidige geopolitieke, ecologische, ideologische en technologische crisissen. Als de hedendaagse westerse wereldorde haar eigen trage instorting doormaakt, welk nieuw regime is dan in wording?

Speculatief gezien zouden de catacomben van vandaag gevormd kunnen worden door lithiumontginningsites, datacentra en surveillanestructuren – ondergrondse netwerken die, net als hun historische tegenhangers, in stilte de voorwaarden van het leven bovengronds bepalen – en spreken in een door artificiële intelligentie gegenereerde stem.

EN Developed specifically for this exhibition, this new project emerges from Goda Palekaitė's fascination with historical paradigm shifts — threshold moments when one world order begins to crumble and another takes shape.

In *Lapsarian 3.0* (2026), Palekaitė turns to a period that strongly resonates with the present: the 3rd to 5th centuries CE, when the Roman Empire — with its religious, cultural, legal and urban structures — gradually disintegrated and Christianity, previously operating underground, began to take root across Europe. During this time, catacombs were used not only as burial sites, but also as spaces of refuge, gathering and experimentation, where belief systems and social structures were being reconfigured.

Palekaitė approaches this historical threshold as an allegory of our current geopolitical, ecological, ideological and technological crises. If the contemporary Western world order is undergoing its own slow collapse, what new regime might be taking shape?

Speculatively, today's catacombs might be shaped by lithium extraction sites, data centres and surveillance infrastructures — underground networks that, like their ancient counterparts, silently shape life above ground — and speak in an AI-generated voice.

Architecturale installatie (hout, diverse soorten papier, verf, cement, canvas, licht)
Architectural installation (wood, various paper, paint, cement, canvas, light)

660 × 360 cm

Prints gemaakt in samenwerking met Julija Česnulaitytė
Prints created in collaboration with Julija Česnulaitytė

Video: Goda Palekaitė & Gert Van Berckelaer

4K HDR video, 11'

Concept & script: Goda Palekaitė

Camera & montage / editing: Gert Van Berckelaer

AI: Jef Raven Van Berckelaer

Kleurcorrectie / Color grading: Kene Illegems

Soundtrack: Lorenz Van Berckelaer

Gefilmd in / Filmed at Catacombe di San Sebastiano met toestemming van / with the permission of Pontificia Commissione di Archeologia Sacra

Het onderzoek voor het *Lapsarian 3.0*-project werd uitgevoerd tijdens Palekaitė's residentie bij IUNO in Rome en bij de Deutsche Akademie Rom Villa Massimo en de Akademie der Künste Berlin in het kader van het *Songs of Serpents*-project.

Research for the *Lapsarian 3.0* project was conducted during Palekaitė's residency at IUNO in Rome and at the Deutsche Akademie Rom Villa Massimo and the Akademie der Künste Berlin within the framework of the *Songs of Serpents* project.

Sexuality and desire has always been of public interest – often encouraged, sometimes enforced, other times forbidden – it was debated throughout times and across civilizations. Reasons were various, from health to ideological, for a wide range of convictions and prohibitions to determine if one's body and pleasure belonged to god, oneself or to someone else. One of the sexual extremes – celibacy, or sexual abstinence, arose heated debates in a diversity of contexts: such Eastern traditions as Brahmanism and Buddhism insisted on it for spiritual purposes, it was prohibited in the Jewish tradition, and extensively discussed in ancient Greece. According to Pythagoras, sex should be practiced in the winter, but not in the summer because the loss of semen is harmful for male health, while, he was certain, sexuality had no effect on female life.

In the early Christian tradition, the dispute on sexuality developed into something beforehand unseen at the time when the early stories of virgin martyrs appeared. Unlike Greeks with their pragmatic approach or Romans with their militant laws, Christian narratives, spreading through the word of mouth in the cracking Roman Empire's underground, managed to arise and stimulate sexual desire in a new and unheard way. It was through declaring and in detail describing the opposite – its absence that the new rebel storytellers accessed the frustrated societies. It succeeded to masterfully capture the intensity of love, or rather its lack, and to transcend it towards the universal, for its own purposes of course.

This is a story that happened almost two thousand years ago, sometime by the end of the 1st century CE. It was around the time when the legend of a young man, who had been cruelly crucified near the city of Jerusalem by the local authorities, was spreading throughout the empire. He was responsible for a peaceful love-spreading movement, a hippie revolution of the times if you want, which had a growing number of followers organizing themselves in secret and informal activities throughout the Roman world. This story occurred in the ancient Messopotamian city of Iconium, back then governed by the Romans and today known as Konya, the seventh-most-populous city in Turkey. It was the hometown of a young noble and beautiful Roman virgin named Thecla. At that time she was busy with embroidering her gown for her own wedding with

Thamyris, whom her mother Theocleia promised her to. We do not know whether she was at least a bit excited about marital life, or not. In fact, in Roman society, marriage was seen as a civic duty and moral responsibility. Meanwhile, virginity was considered an abnormality, and celibacy was legally punishable with fiscal penalties. Respectable women were fully subordinated to their husbands and fathers. In general, femininity was associated with weakness, powerlessness, passivity, limited intellect, and numerous other deficiencies.

Around that time, a man of beautiful voice arrives at Iconium and begins delivering feverish speeches, particularly concerned with marriage and virginity. His name is Paul and he claims to be a direct disciple of Jesus the Christ or the Son of God – the one who was crucified. Paul is not an innocent figure in early Christian history – some say that he took advantage of all his statuses being a Jew, a Roman and later a Christian. Prior to his conversion he had persecuted the early disciples of Jesus, yet, by the time he arrives at Iconium, he preaches the Lord's word:

S.P.: *Blessed are the bodies of the virgins, for they shall be pleasing unto God and shall not lose the reward of their continence.*

It happens that Paul preaches in the neighborhood where the young Thecla lives with her parents, and through her window she can hear him speak. She remains seated at the window for three days and three nights, neither eating nor drinking or sleeping. Until she determines to follow Paul's message. Our major document for what happens those days is The Acts of Paul and Thecla – the 2nd century scripture by an anonymous author:

A.A.: *She stirred not from the window, but was led onward by faith, rejoicing exceedingly. And further, when she saw many women and virgins entering in to Paul, she also desired earnestly to be accounted worthy to stand before Paul's face and to hear the word of Christ; for she had not yet seen the appearance of Paul, but only heard his speech.*

It is indeed interesting how precisely this narrative describes the details of the events. Stylistically, The Acts reminds us not of a personal diary, nor of a court transcript or historian's notes but of a romantic novel. One might say, it does arouse and stimulate romantic feelings and desire in a way erotic literature does, yet, by miraculously abolishing the idea of physical love and

by transcending eroticism. But let us stay with Thecla for a while. As expected, her transformation creates a family crisis. Her mother Theocleia is furious as she cries:

M.T.: *My daughter too, like a spider at the window, bound by his words, is held by a new desire and a fearful passion.*

Her fiancé is devastated. Along with the mother they cry and beg Thecla to talk to them but she is indomitable — she does not even turn her head to them but continues listening to Paul. Meanwhile, Paul is arrested. The crowd shouts that he is a magician who turns wives against their husbands — apparently there are many more who decided to recklessly follow his beautiful voice. Thecla manages to leave her house at night and visits Paul in his prison cell where she declares her commitment to follow him and his teachings. She kisses his feet and his chains. We do not know if anything more between them happens that night. In fact, later Saint Paul says:

S.P.: *So that the revelations of God would not make me too proud, God gave me a Satan who always slaps me with his tail.*

Scriptures leave us wondering what that tailed satan could be. However, when that night Paul is taken from his cell to see the governor, Thecla remains kneeling there. She then is described as rolling about in the spot where he sat. She is ablaze with his smell. The governor then commands to bring her as well, and asks:

R.G.: *Why wilt thou not marry Thamyris, according to the law of the Iconians?*

But she stands silent and throws a fervent gaze at Paul. Her mother Theocleia then loses control and cries out, saying:

M.T.: *Burn the lawless one, burn her that is no bride in the midst of the theatre, that all the women who have been taught by this man may be affrighted.*

While Thecla faces being burned alive, Paul is beaten up and driven out of the city. As she enters the theatre — and people used to be executed in the theatre — she looks around for Paul, and, instead, sees the Lord sitting as Paul. She walks naked to the fire and the governor is “amazed at her power”. We then know that the fire burns but Thecla is saved by a violent

storm with hail that kills most of the spectators in the theatre.

Meanwhile, Paul has fled the city and is staying in a nearby cave. Soon, Thecla finds him and they are reunited, she begs Paul to allow her to follow him and pursue the ministry together. She even promises to cut her hair to look less feminine. Still, he refuses, stating that she is too young and beautiful, and might thereby draw men into temptation. Yet, somehow they stay together and later both arrive in the city of Anthea, where Thecla's beauty arouses the desire of Alexander, the leading political figure of the city. But when Alexander tries to sexually approach her, Thecla tears his coat into pieces and knocks his crown down off his head. At such insult and provocation, he has her taken to the governor who condemns her to the wild beasts in the arena.

When the execution time comes, Thecla enters the theatre and the beasts attack her. Yet, a lioness protects her from a monstrous bear and then dies while killing a lion. Thecla then raises her hands in prayer and plunges into a pool filled with aggressive seals. Suddenly there appears a lightning strike that kills all the seals. Thecla emerges with a cloud of fire covering her nakedness. Even more beasts are set out but then women in the crowd throw herbs and spices into the arena to calm the animals.

Meanwhile, Thecla's patroness Tryphaena faints out of horror, and the governor is terrified because she is related to the emperor. If Tryphaena dropped dead at the emperor's sponsored spectacle it could cause immense trouble for the governor himself, and thus he stops the spectacle leaving Thecla alive.

Later we know that she travels to Myra in search for Paul. For the journey she dresses like a man and is joined by a group of young women – she has meanwhile gained immense popularity and has become a celebrity among young women throughout the empire. Likewise to nowadays celebrities, it was the insistence on her sexuality that was in the centre of public attention – namely, her virginity. Once reunited, Paul finally accepts her commitment and they continue teaching God's word together till the end of their days.

Thecla's story excited the imagination of Christians for several hundreds of years. The likeliness of her miraculous adventures was not questioned at the time when

the world was filled with the supernatural. Instead, St. Thecla's image inspired communities of women who would choose to live as virgins in households, in tombs and in monasteries. They would travel together as bands of empowered virgins telling stories of Thecla and her grace. All of these women felt empowered by Thecla, a woman who did things that other women of the time would never dare to do. But what is the role of St. Thecla and the powers she represents in the contemporary world soaked through with the crisis of objectivity, governance and body politics? In 1969 the Roman Catholic Church removed the Thecla's feast day, September 23rd, from the Calendar of Saints for lack of historic evidence. Interestingly, the same year St. Wilgefortis – the bearded woman martyr, possibly the first transgender saint as well as many other sexualized characters were removed from that calendar “for lack of historic evidence”.

First published in Goda Palekaitė's book of short stories *Schismatics* (LAPAS Books, 2020)

Tijdens het finissageweekend op zaterdag 30 en zondag 31 mei 2026 organiseert Kunsthal Extra City luistersessies voor *War Machines Based on the Dreams of the Enemies* (2023), een performatieve geluidsinstallatie van het zus-broerduo Goda Palekaitė en Adomas Palekas. Het werk bouwt voort op hun onderzoek naar historisch anarchisme en denkwijzen die ecologie, economie en *dreamhunting* verbinden. De installatie ontvouwt zich als een voortdurende fictieve conversatie, waarin kunstenaars, schrijvers en activisten reflecteren op revolutionaire ideeën en mogelijke politieke toekomst. Stemmen van onder anderen Emma Goldman, Nicolas Galeazzi, Noam Chomsky, Sina Seifee, Stefano A. Moretti en Goda Palekaitė klinken door het geluidslandschap.

During the finissage weekend on Saturday 30 and Sunday 31 May 2026, Kunsthal Extra City will host listening sessions of *War Machines Based on the Dreams of the Enemies* (2023), a performative sound installation by the sibling duo Goda Palekaitė and Adomas Palekas. The work builds on their research into historical anarchism and modes of thought connecting ecology, economy, and dreamhunting. The installation unfolds as an ongoing fictional conversation, in which artists, writers, and activists reflect on revolutionary ideas and possible political futures. Voices in the soundscape include Emma Goldman, Nicolas Galeazzi, Noam Chomsky, Sina Seifee, Stefano A. Moretti, and Goda Palekaitė.

Goda Palekaitė (1987, Vilnius) is een in Brussel gevestigde kunstenaar, schrijver en onderzoeker. Ze werkt op het snijvlak van kunst, performance, literatuur en antropologie. Haar onderzoek richt zich op historische narratieven, op dromen en fictie, en op alternatieve vormen van kennis. Haar werk werd onder andere getoond in Beursschouwburg en BOZAR (Brussel), Kunsthal Gent (Gent), Västerås Art Museum, Whitechapel Gallery (Londen), de National Gallery of Art en het Contemporary Art Centre (Vilnius), de Biënnale Architettura 2018 (Venetië), Tranzit (Bratislava) en Galerie Georg Kargl (Wenen). Palekaitė is auteur van drie boeken, verschillende essays en experimentele teksten. Ze heeft een Bachelor in Schone Kunsten, een Master in Sociale en Culturele Antropologie, een Post-Master in Artistiek Onderzoek en een doctoraat in de kunsten.

Goda Palekaitė (1987, Vilnius) is a Brussels-based artist, writer and researcher. She works at the intersection of contemporary art, performance, literature and anthropology. Her research focuses on historical narratives, dreams and fiction, and alternative forms of knowledge. Her work has been shown at, among others, Beursschouwburg and BOZAR (Brussels), Kunsthal Gent (Ghent), Västerås Art Museum, Whitechapel Gallery (London), the National Gallery of Art and the Contemporary Art Centre (Vilnius), the 2018 Venice Biennale of Architecture, Tranzit (Bratislava) and Galerie Georg Kargl (Vienna). Palekaitė is the author of three books as well as numerous essays and experimental texts. She holds a Bachelor of Fine Arts, a Master's in Social and Cultural Anthropology, a Post-Master in Artistic Research, and a PhD in the Arts.

Colofon tentoonstelling / exhibition colophon

Medewerkers tentoonstelling / exhibition staff

Curator:

Darly Benneker

Productie / production:

Darly Benneker (coord.) &
Fedde Holwerda

Opbouw & art handling /

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Met dank aan / special thanks to

Akademie der Künste (Berlin), Deutsche
Akademie Rom Villa Massimo, IUNO
(Rome), MORPHO (Antwerp), Pontificia
Commissione di Archeologia Sacra

Lithuanian Culture Institute

Dankzij de steun van het Lithuanian
Culture Institute werd het publieke
programma van deze tentoonstelling
mogelijk gemaakt. / The public
programme of this exhibition was
made possible with the support of
the Lithuanian Culture Institute.



De kunstenaar en alle medewerkers
aan de tentoonstelling en het publieke
programma. / The artist and all those
who have worked on this exhibition
and the public programme.

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Arthur Saint Remy, Lena Van den
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Museumpass, MORPHO, ICOM



Wat volgt / Coming up next

17.04 – 16.08.'26:
Sammy Baloji,
*Copper thread, Rubber
thread, Sugar thread*

WIL JE ONS STEUNEN?

Heb je genoten van deze tentoonstelling en wil je ons helpen om nog meer bijzondere projecten mogelijk te maken? Je kunt ons op verschillende manieren steunen. Scan de QR-code en ontdek hoe!



WANT TO SUPPORT US?

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