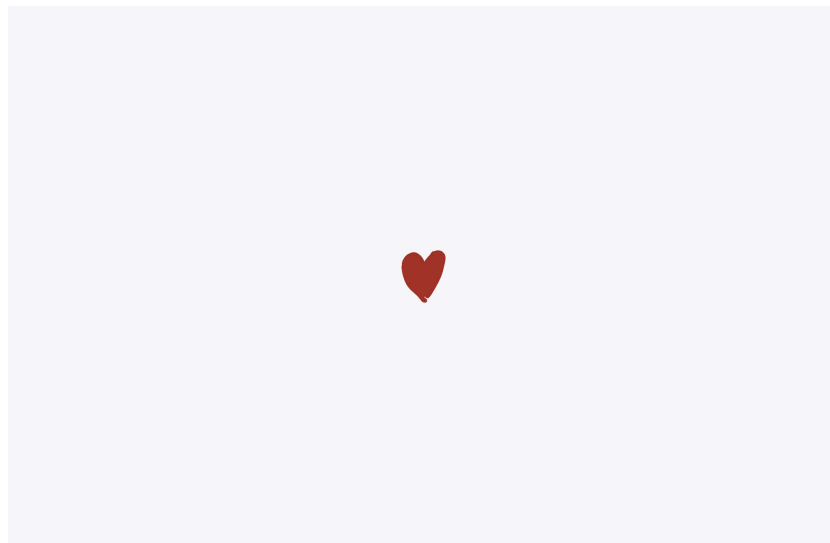


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TSuperglue, or Inventing the Friend

Superglue, or Inventing the Friend



The international group exhibition 'Superglue, or Inventing the Friend', marks a new phase for the Contemporary Art Centre (CAC), inaugurating the exhibition programme under its new director. Predominantly presenting figurative art, the exhibition invites a reconsideration of the CAC's relationship with its audience. The exhibition's abundance of figures creates an aesthetic and social environment grounded in diversity – one that may both facilitate encounters with the other while

– the exhibition seeks to create conditions for a more open debate about the changing relationship between contemporary art and its audience in times of multiple crises. One of the exhibition's key references is a scene from Algirdas Araminas's 1968 film *When I Was a Child*. It depicts a school excursion to one of the first exhibitions held at the newly established Art Exhibition Palace in Vilnius (today the CAC). The film emphasises the viewer's uneasy relationship with modernity: the provincial character played by actor Bronius Babkauskas repeatedly bumps into the building's large windows – symbols of modernist transparency. High culture is embodied by the modernist exhibition and the guide's mannered voice, while the teacher assumes a disciplinary role. This pressure brings a pair of schoolchildren closer together: they slip away from the guided tour and begin a romantic relationship.

ŠMC **A. Aramino filmo „Kai aš mažas buvai“**
Siuolaikinio meno centras



Watch on

Bringing together historical and contemporary works, 'Superglue, or Inventing the Friend' reflects on encounters with the other through different notions of otherness, the emergence of the posthuman figure, and contemporary art itself as

rigid? And, in the hell of ideological excess, what might still allow us to imagine relationships that open the possibility of authentic, unpredictable, non-commodified experiences – friendships, or even the possibility of falling in love with the other rather than rejecting them?

Figurative art has existed for at least 50,000 years; however, over the past decade, contemporary art has seen a clear return – even an inflation – of the figure. This phenomenon may be interpreted as a response to the uncertainty, disinformation, speculation, simulation, hyperrealism, and the excess of big data accompanying the growing dominance of technology, as well as an attempt to make use of the possibilities offered by posthumanism, new materialisms, postcolonial perspectives, post-robotics, artificial intelligence, and other processes. By returning to the figure and to narrative, artists are rethinking strategies for constructing and recognising identity.

The second part of the title – ‘Inventing the Friend’ – refers to the anti-ideological essay ‘Inventing the Enemy’ by the Italian philosopher and writer Umberto Eco. According to Eco, ‘having an enemy is important not only in order to define our identity, but also to provide us with an obstacle against which to measure our system of values and, in seeking to overcome it, to demonstrate our own worth. Therefore, when there is no enemy, we have to invent one.’ Today, enemies – or antagonists – abound in both politics and the art world; yet the

itself the artistic avant-garde and vowing to sweep away the old order, it consciously took pleasure in rejecting and shocking what it perceived as philistine, bourgeois taste.

Today, however, this relationship has shifted. The once-advocated strategy of 'inventing the (art) enemy' – ridiculing a public unfamiliar with the codes of art – has gradually transformed into museums' and galleries' efforts to build friendlier relationships with their audiences. Most cultural institutions today run friends' or patrons' programmes (often paid) and strive to appear more open and welcoming. Yet this friendliness often comes at a price: the banalisation or vulgarisation of the artistic experience. Exhibitions and artworks become over-explained and illustrative, leaving little room for an open, ambiguous or personal encounter. Acknowledging these risks, 'Superglue, or Inventing the Friend' inevitably navigates the tension between attempting to create multilayered, ambiguous – or even contradictory – relationships between the art institution, the exhibition, the artworks and their visitors, and critically reflecting on these very relationships.

But what about now? What forces still compel us to form connections amid growing polarisation, narcissism, constant networking, the commodification of relationships, and multiple crises and wars? Is it still possible to establish a relationship with the other? Can we construct ourselves positively through the other – seeing them not only as an enemy or a friend? And if so,

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CURATOR VALENTINAS KLIMAŠAUSKAS

+

30.04.2026—06.09.2026

Photo gallery

! Please enjoy the artworks without touching them, as many are very fragile.

! We love animals, but we kindly ask that you visit this exhibition without them, unless your pet is a service animal for a person with special needs.

! This exhibition contains works rated N-16 and N-18. Please pay attention to the signage at the entrances to the spaces.

Artists

Noor Abed, Rebecca Ackroyd, Danas Aleksa, Nils Alix-Tabeling, Algirdas Araminas (1931–1999), Andrius Arutiunian, Maty Biayenda,

1960–2014), Magdalena Lazar, Kris Lemsalu, Ghislaine Leung, Kateryna Lysovenko, Isaac Lythgoe, Tomas Martišauskis, Katsiaryna Miats, Miķelis Mūrnieks, Terje Ojaver, Agata Orlovska, Pakui Hardware, Goda Palekaitė, Karol Radziszewski, Artūras Raila, Eglė Rakauskaitė, Tomáš Roubal, Janina Sabaliauskaitė, Piotr Skiba, Antanas Sutkus, Jurga Šarapova, Virgilijus Šonta (1952–1992), Pol Taburet, Jonathan Vinel

Curator

Valentinas Klimašauskas

Exhibition Architecture

INBLUM Architecture and Interior Studio

Lighting Designer

Justas Bø

Project manager

Gabija Tarabildė

Coordinators

Kotryna Karyznaitė, Karolina Žalėnaitė

Technical Director

Lukas Strolia

Technical Production

Aismantas Čenkus, Matas Janušonis, Almantas Lukoševičius, Teodoras Malinauskas, Kazimieras Sližys, Matas Šatūnas, Ilona Virzinkevič

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Kamilė Krasauskaitė, Miglė Markulytė

Education Programme Curator
Agnė Taliūtė

Hospitality Team Coordinator
Gintarė Urmonaitė

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Acknowledgements

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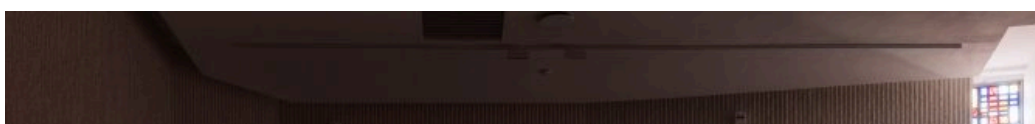
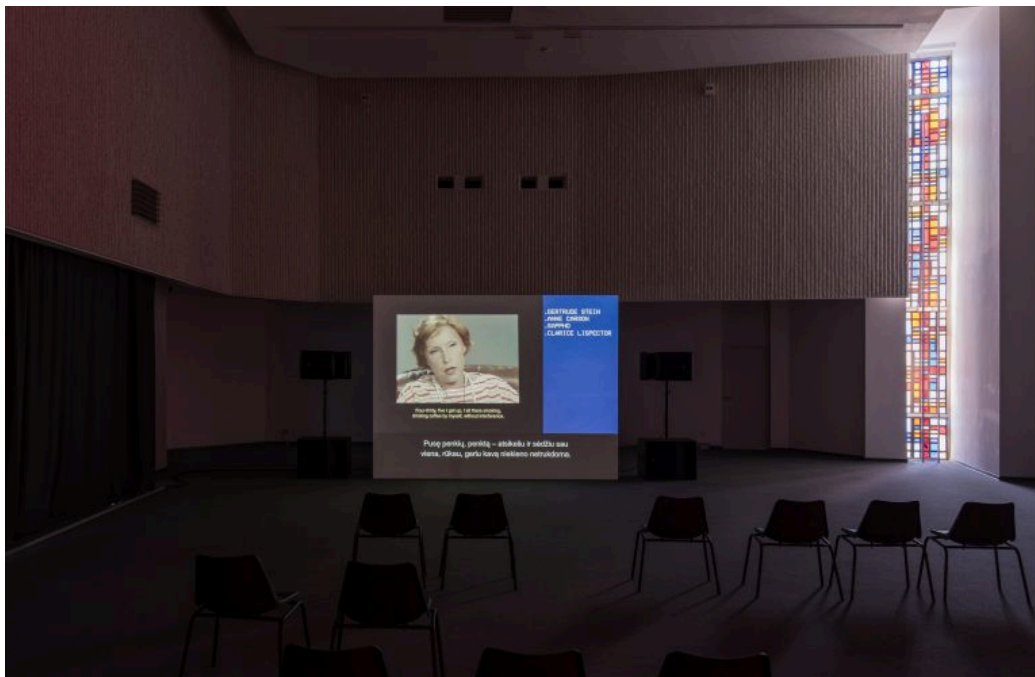
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Guide of the international group exhibition
'Superglue, or Inventing the Friend'

Interview. Valentinas Klimašauskas:
Generosity is central to the CAC's vision

Opening Day of the Exhibition 'Superglue, or
Inventing the Friend'

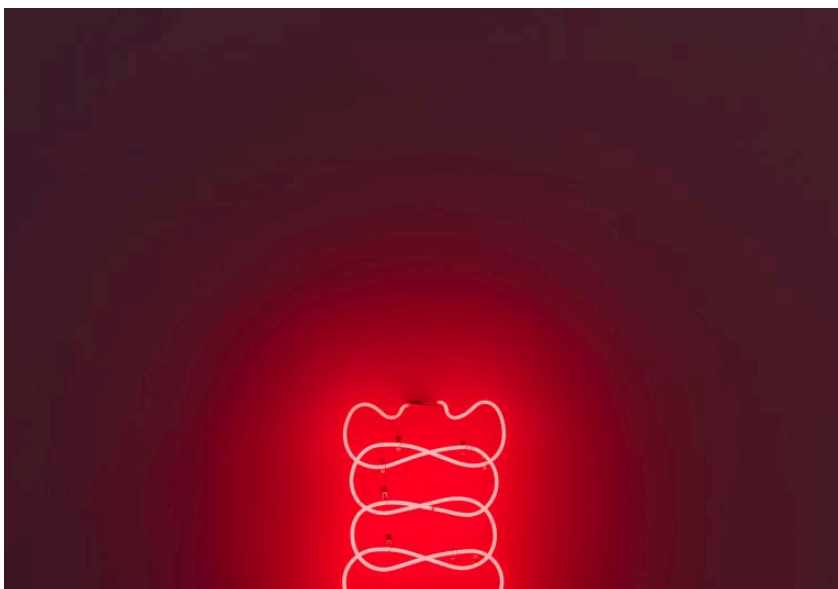
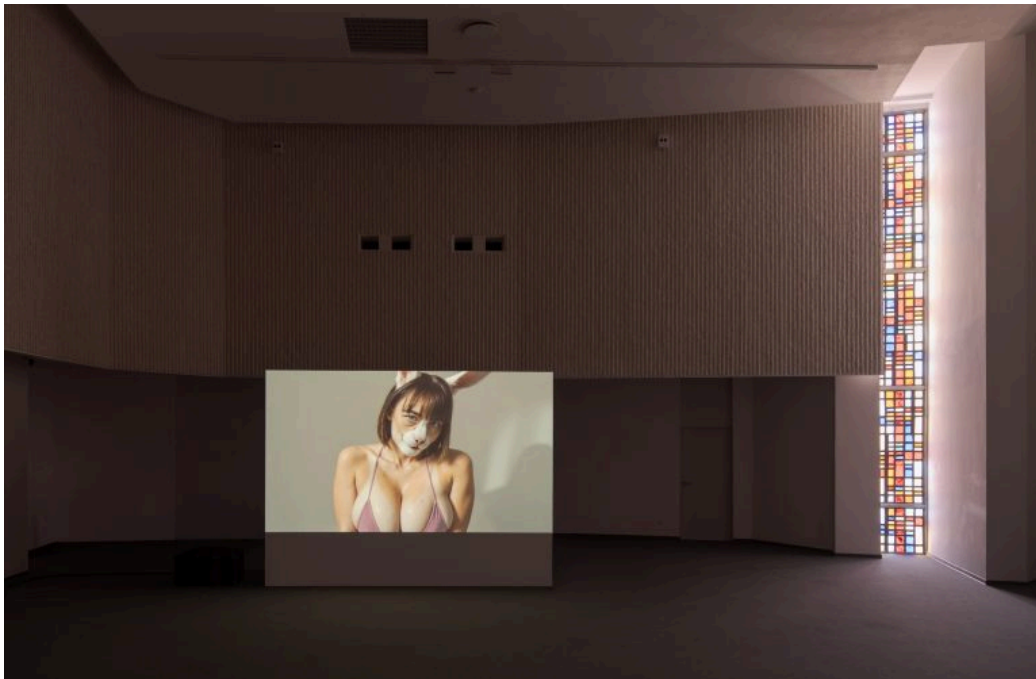
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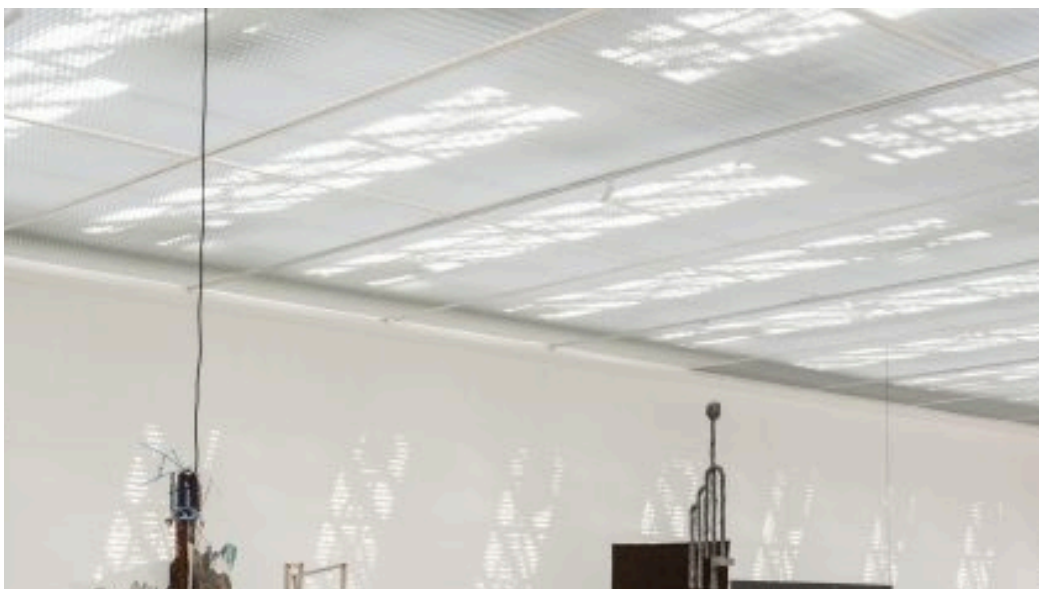
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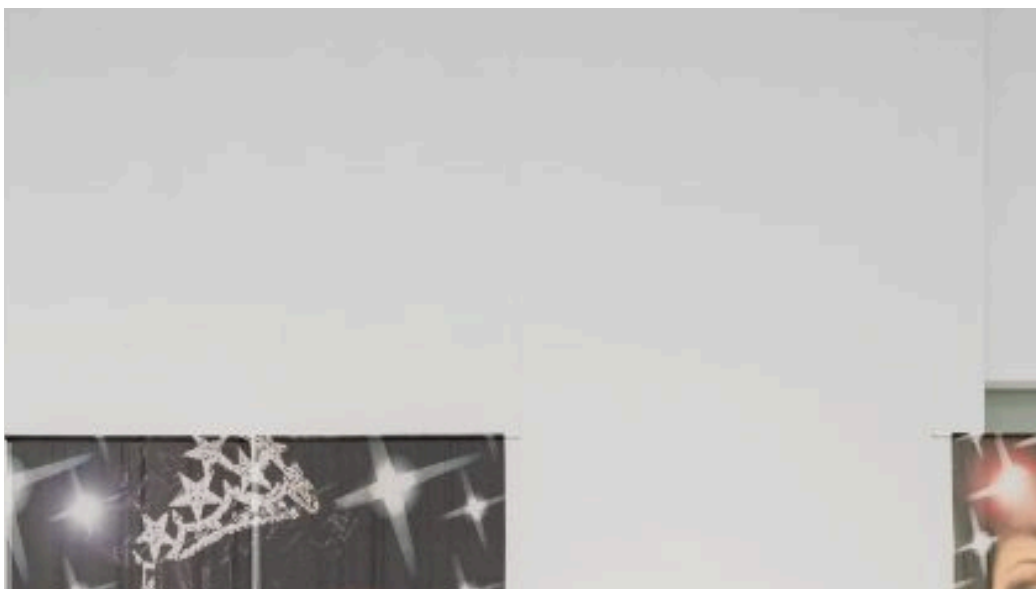
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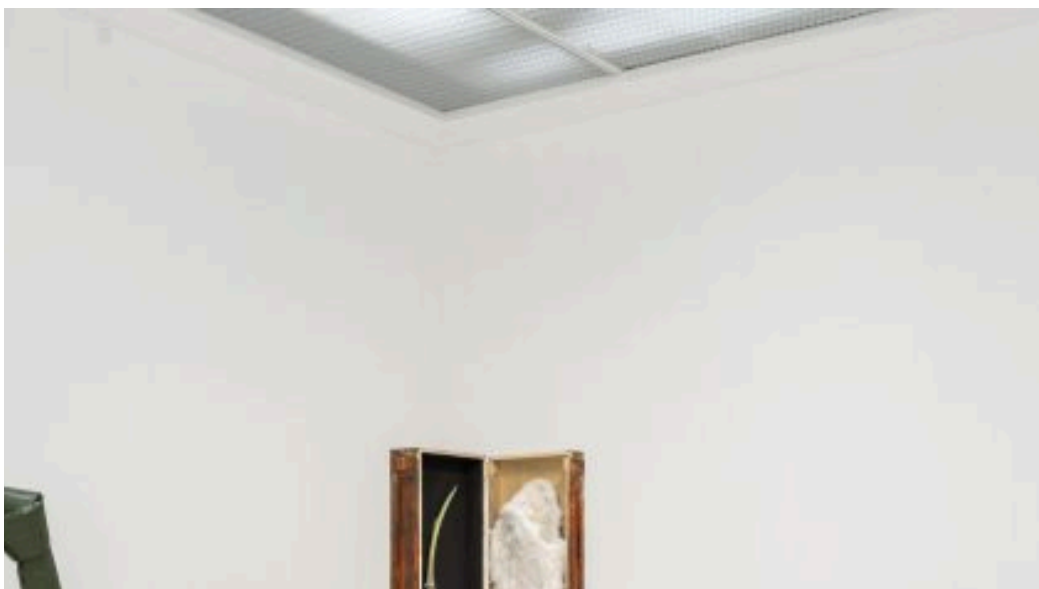
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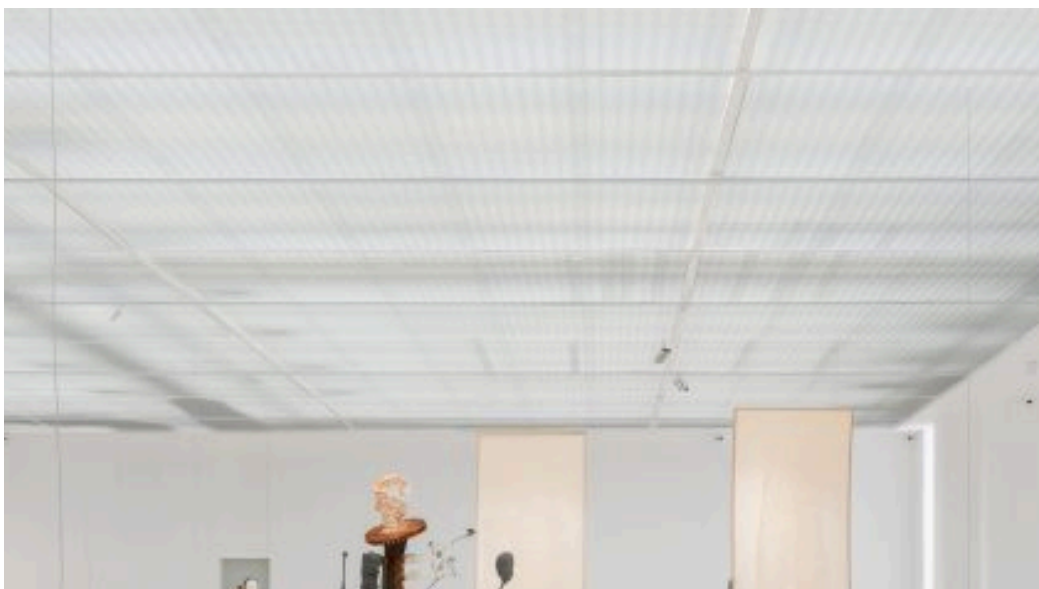
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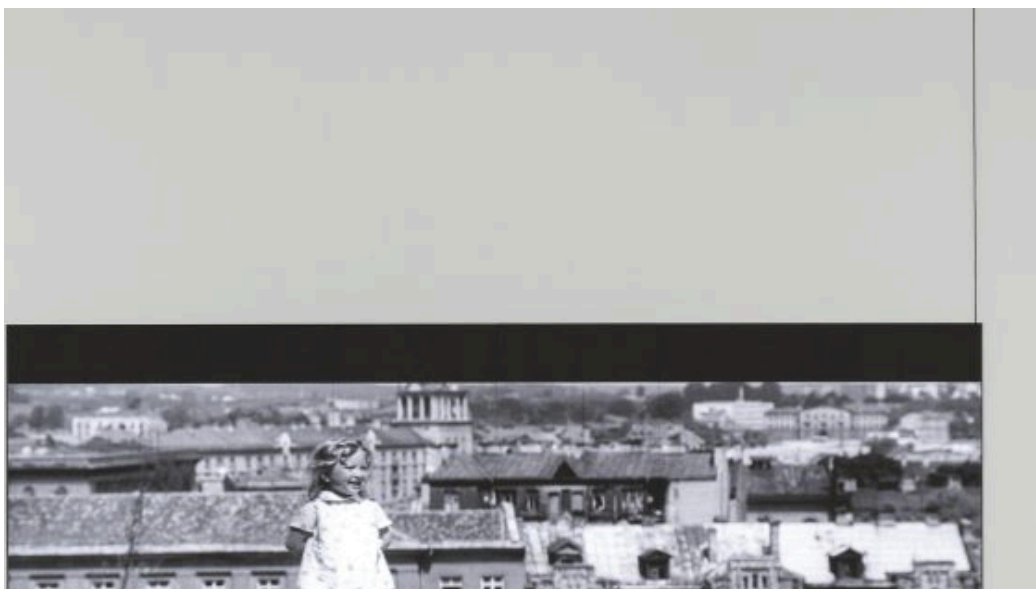
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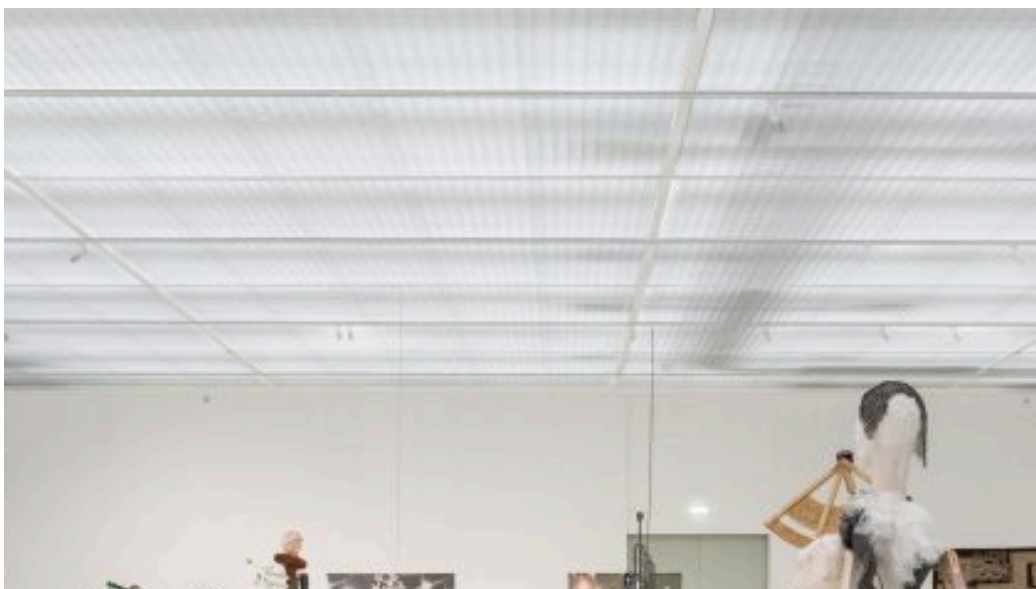
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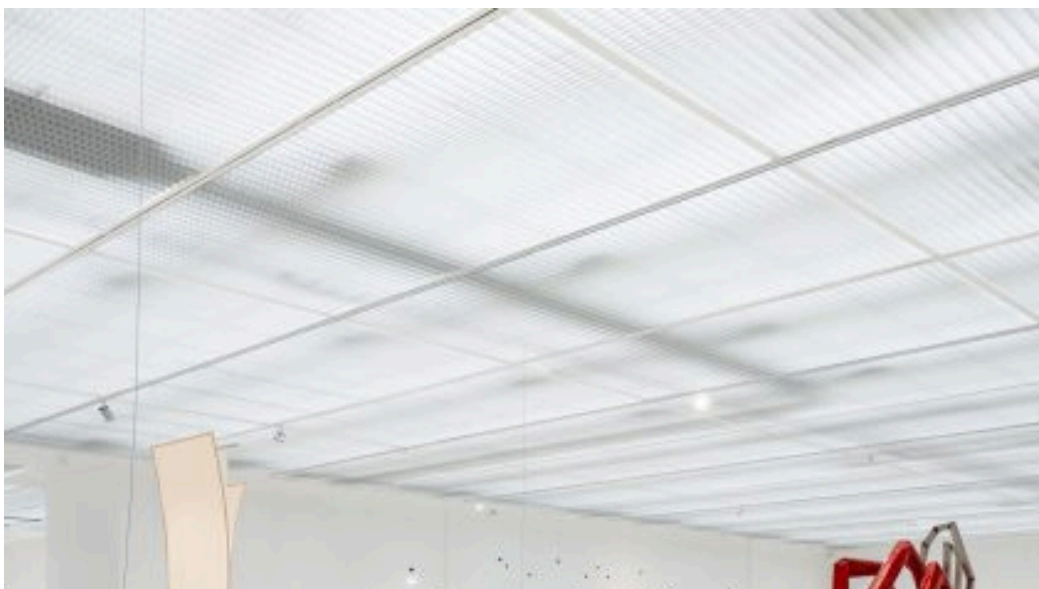
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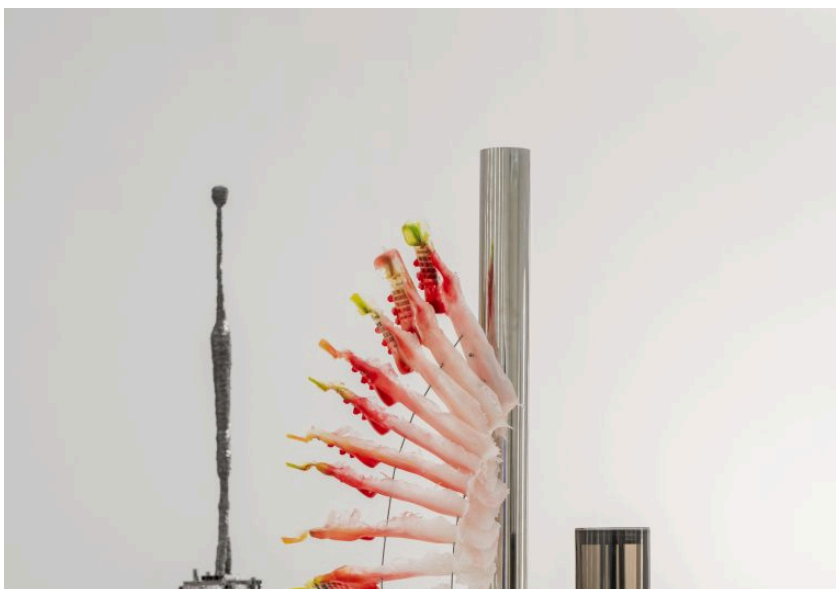


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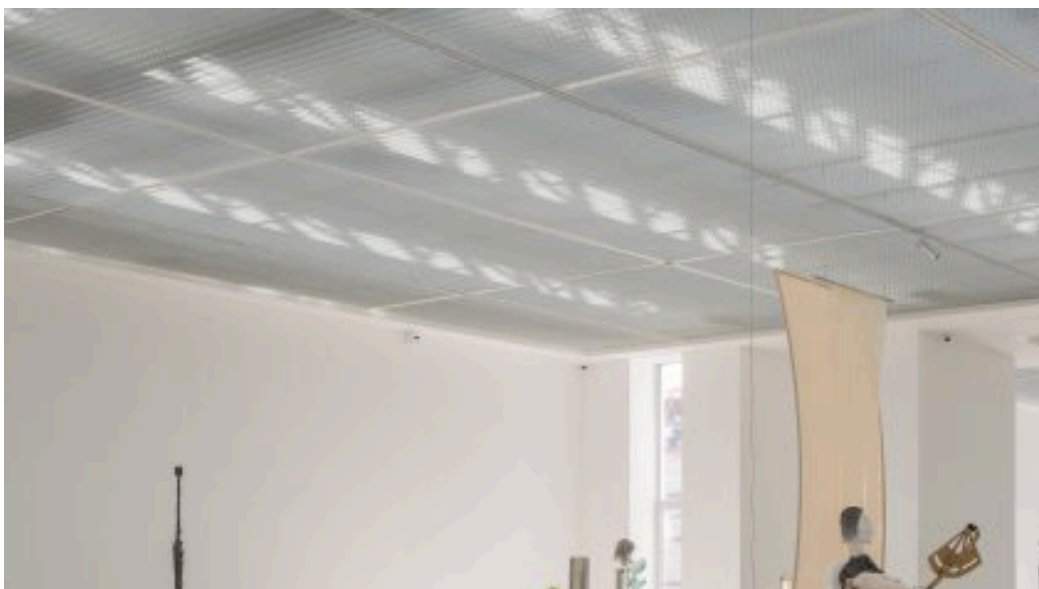


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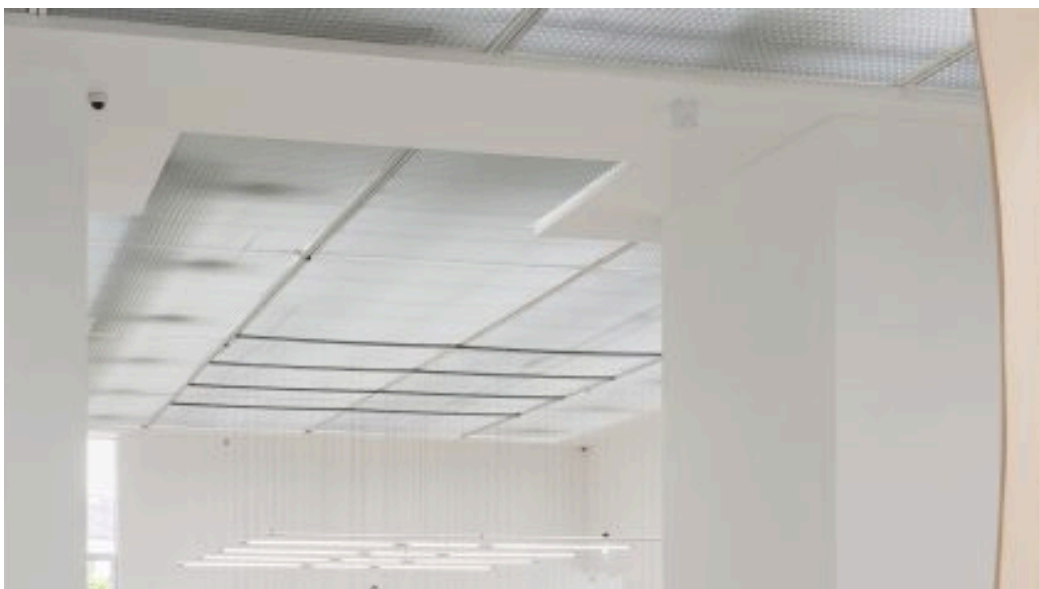
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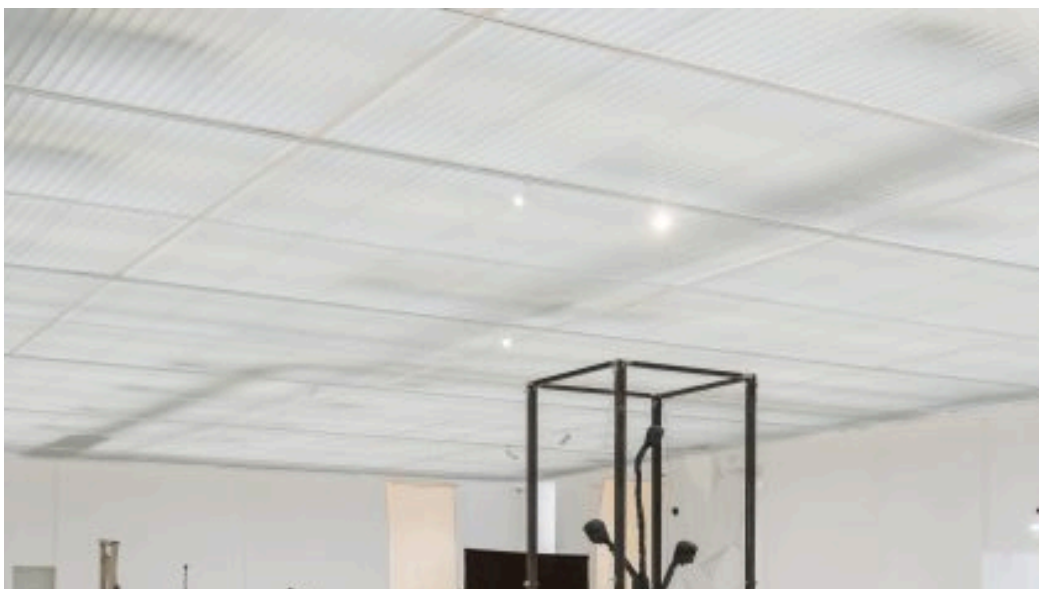
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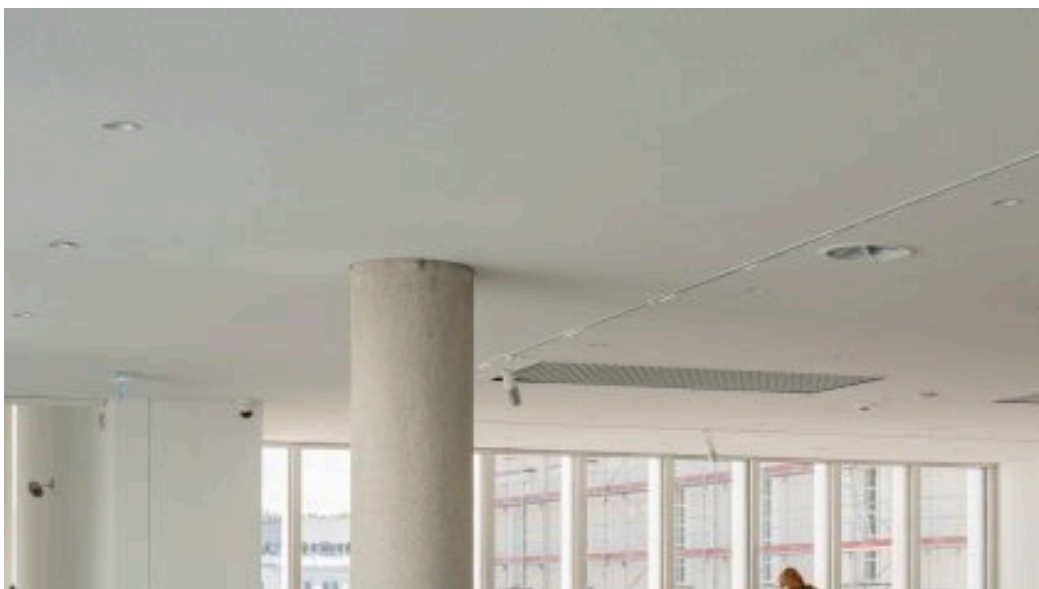
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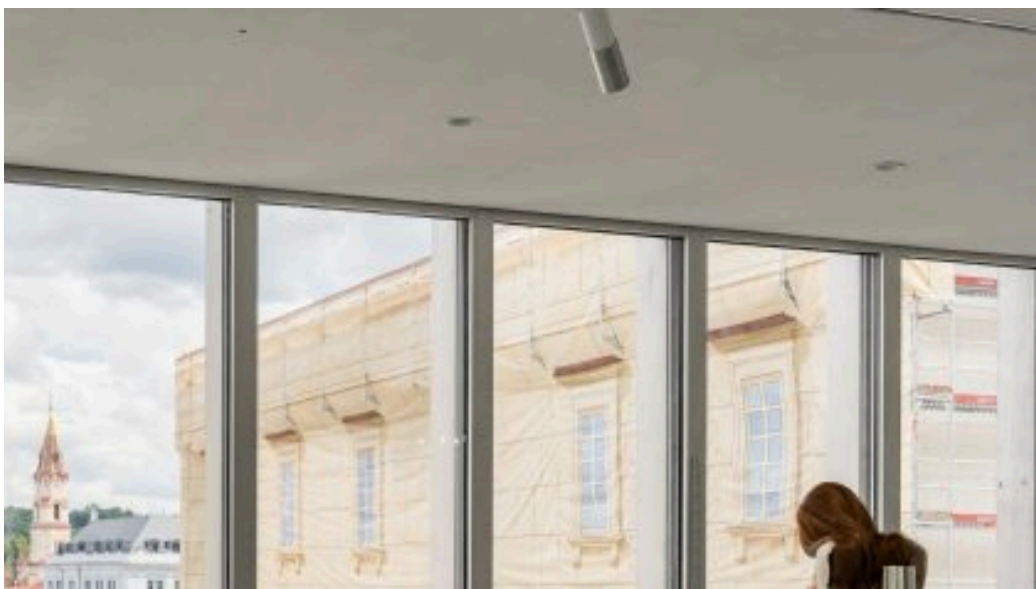
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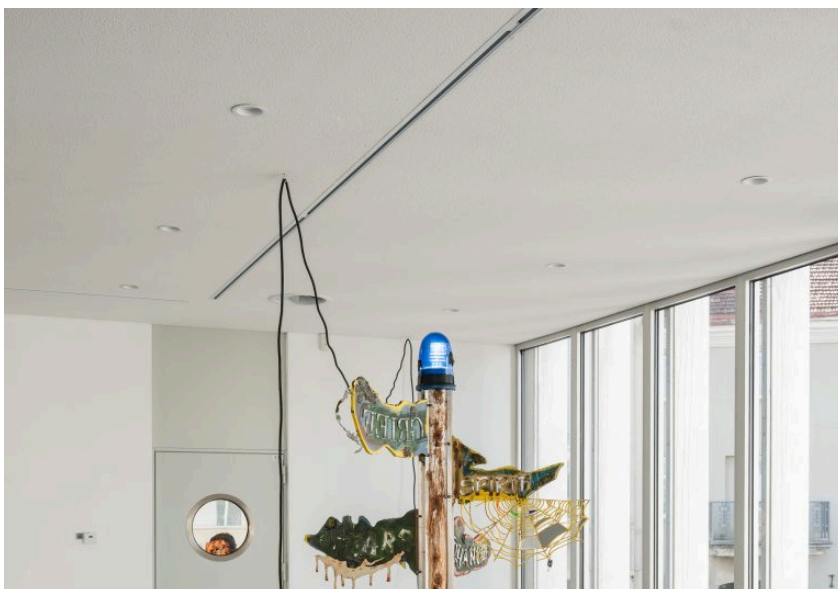
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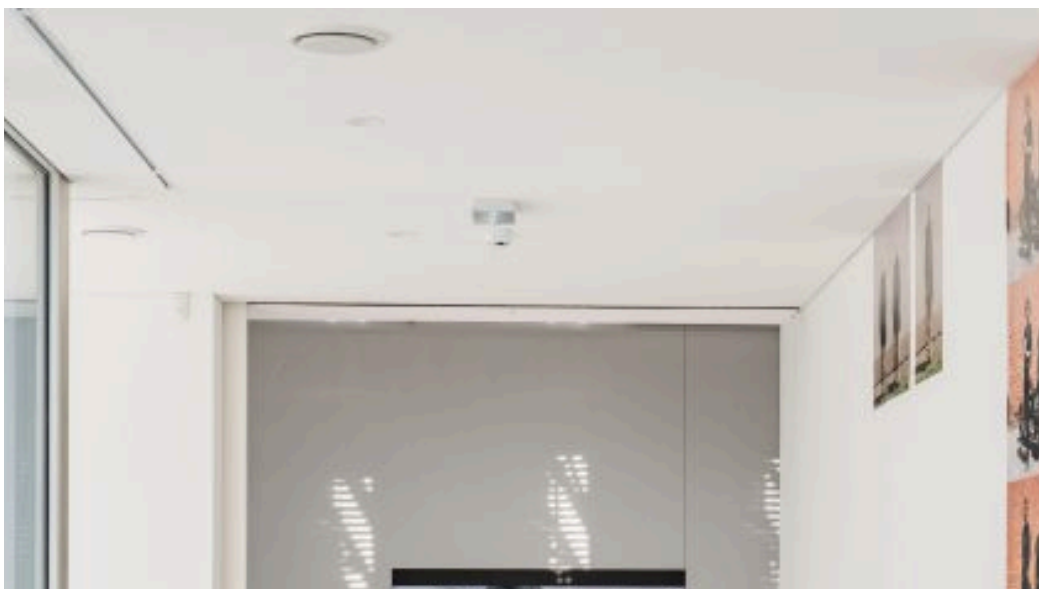
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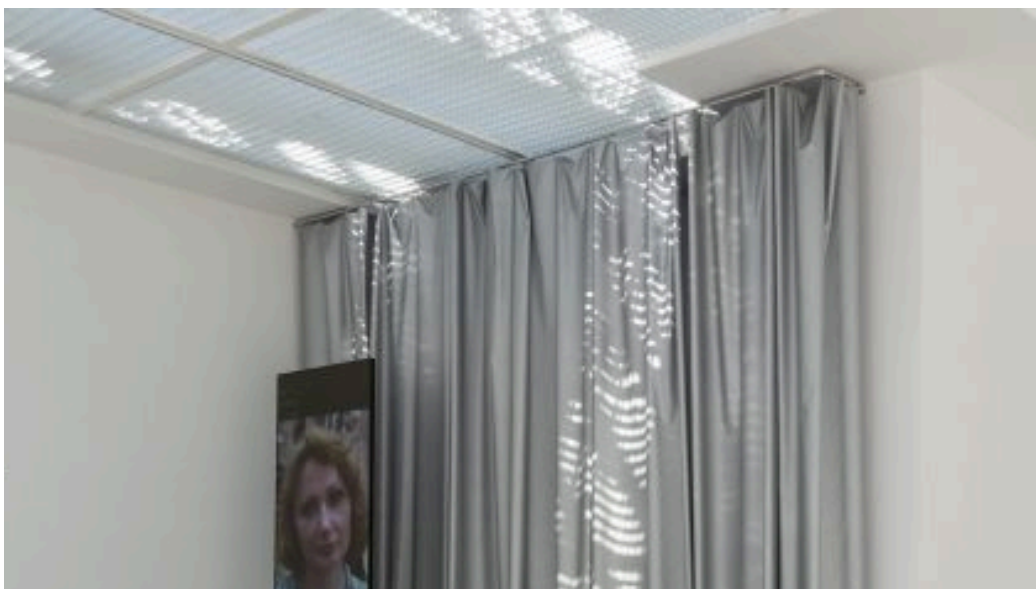
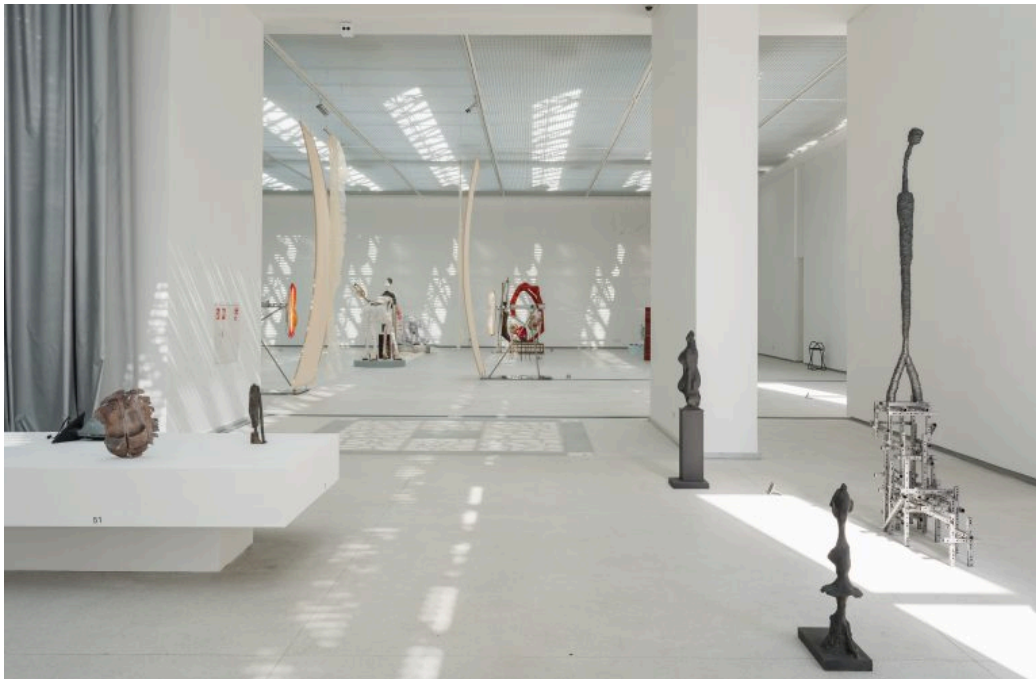
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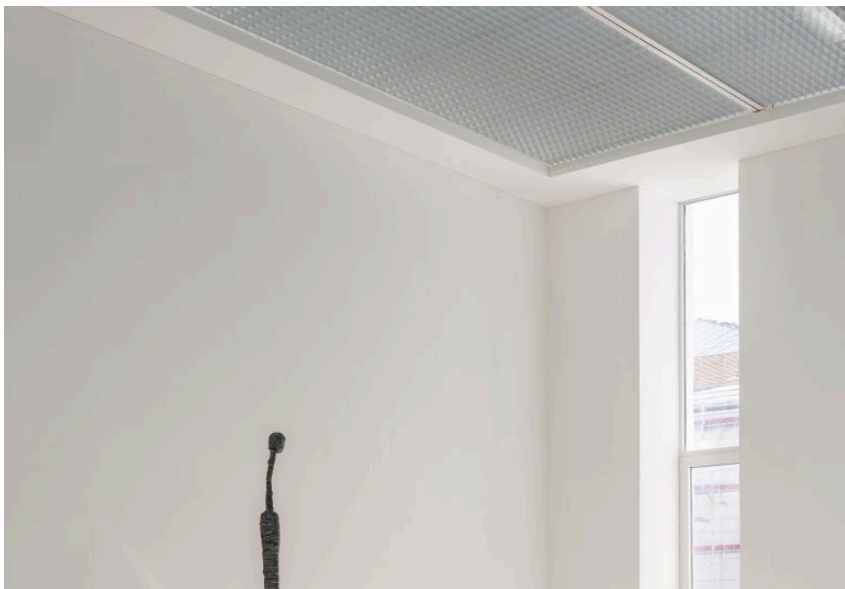
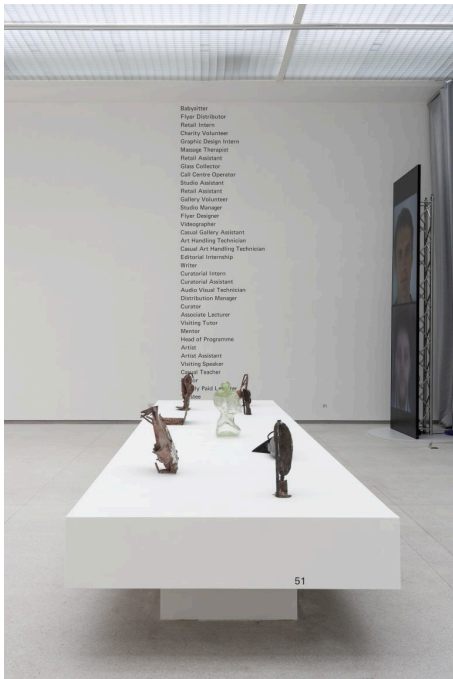
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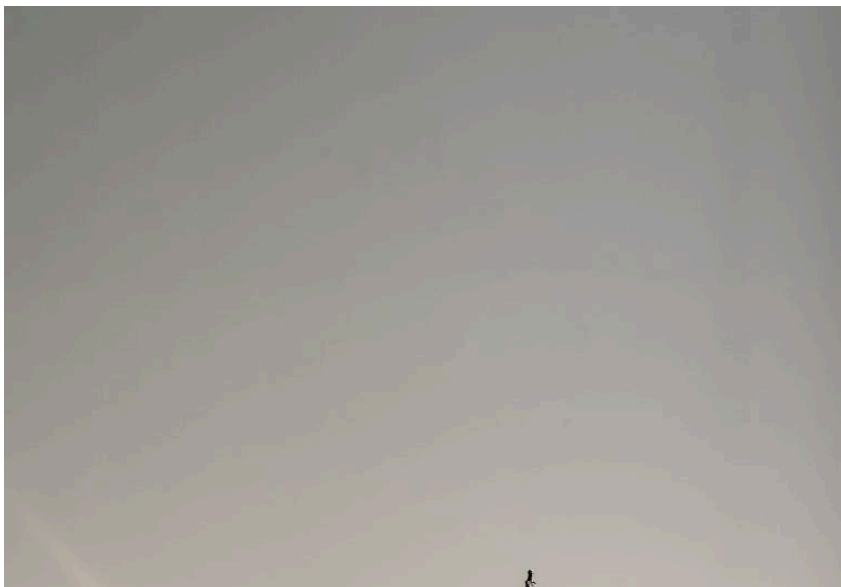
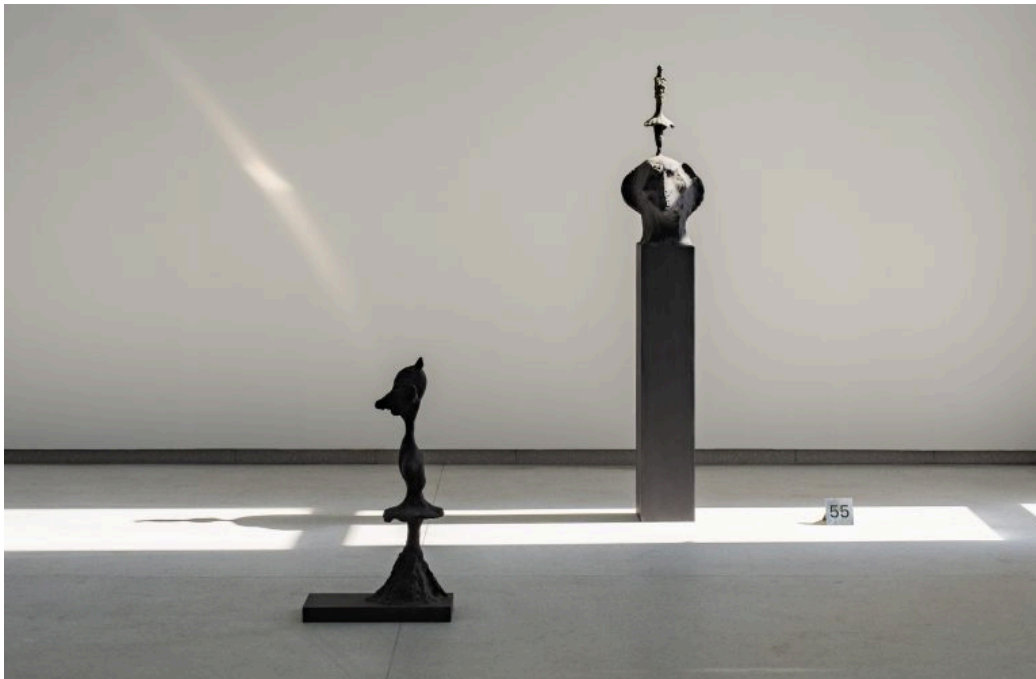
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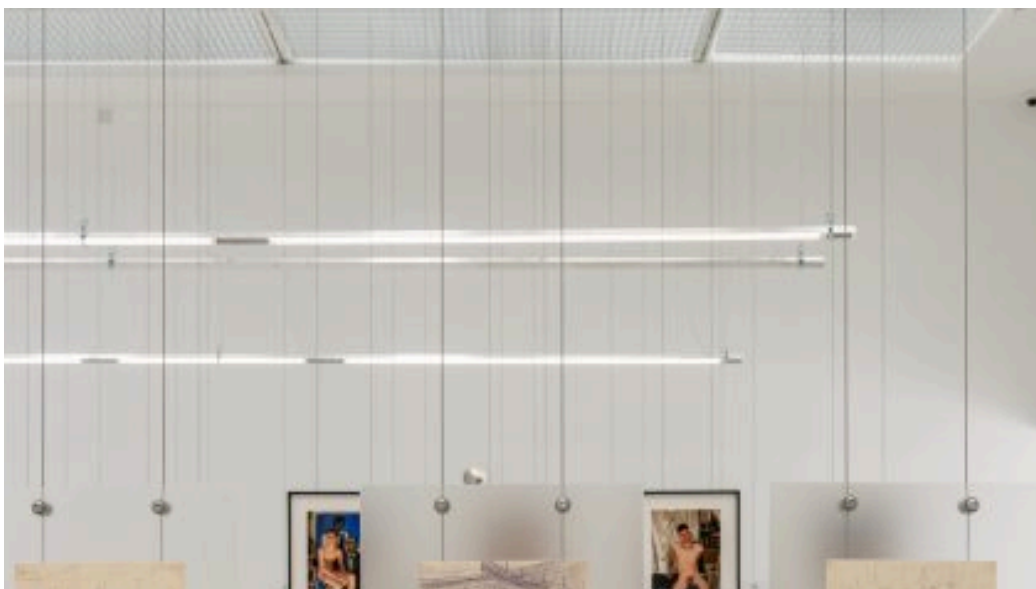
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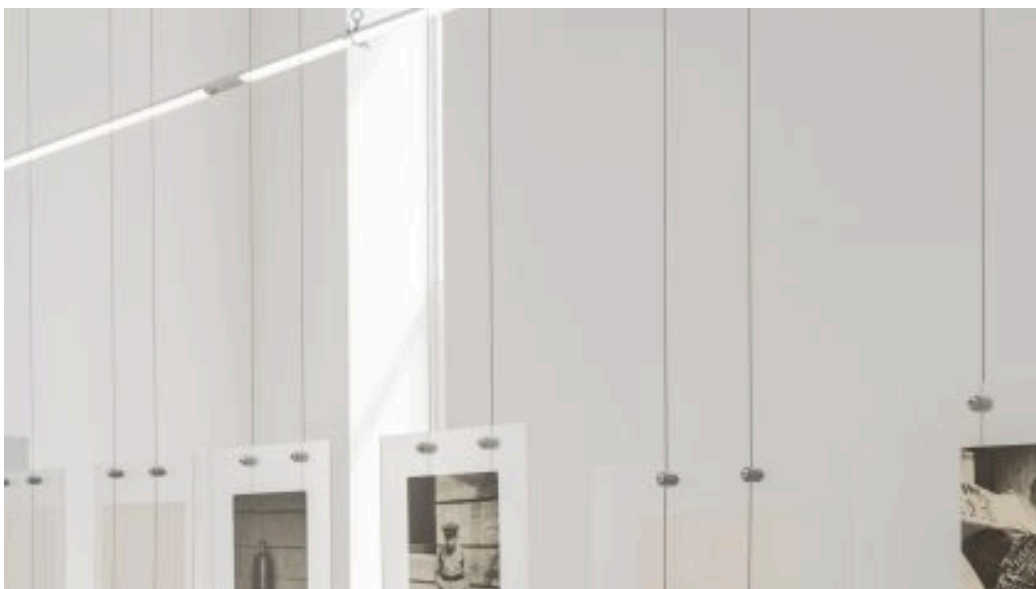
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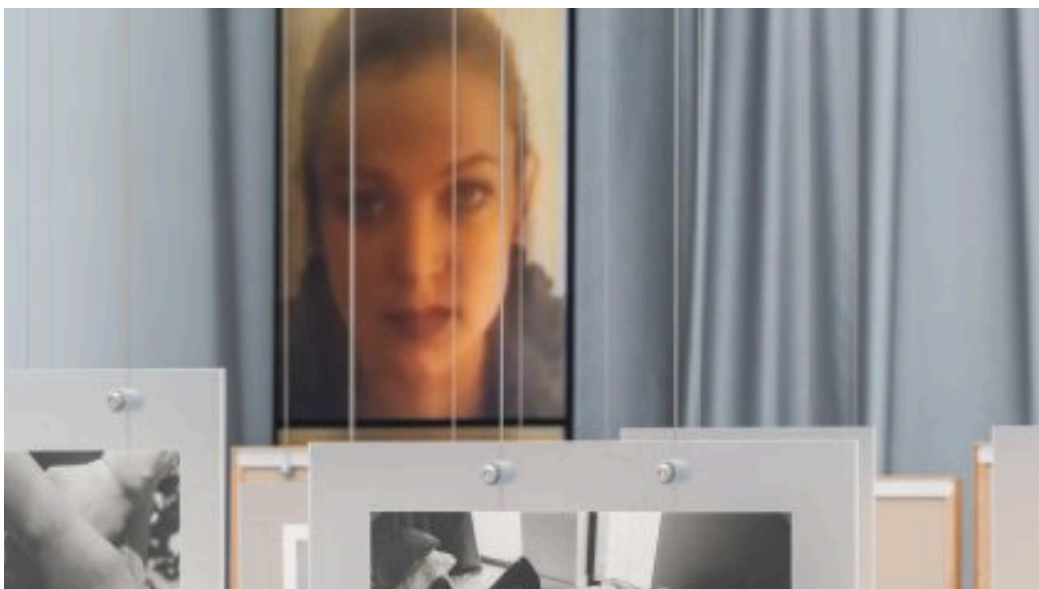
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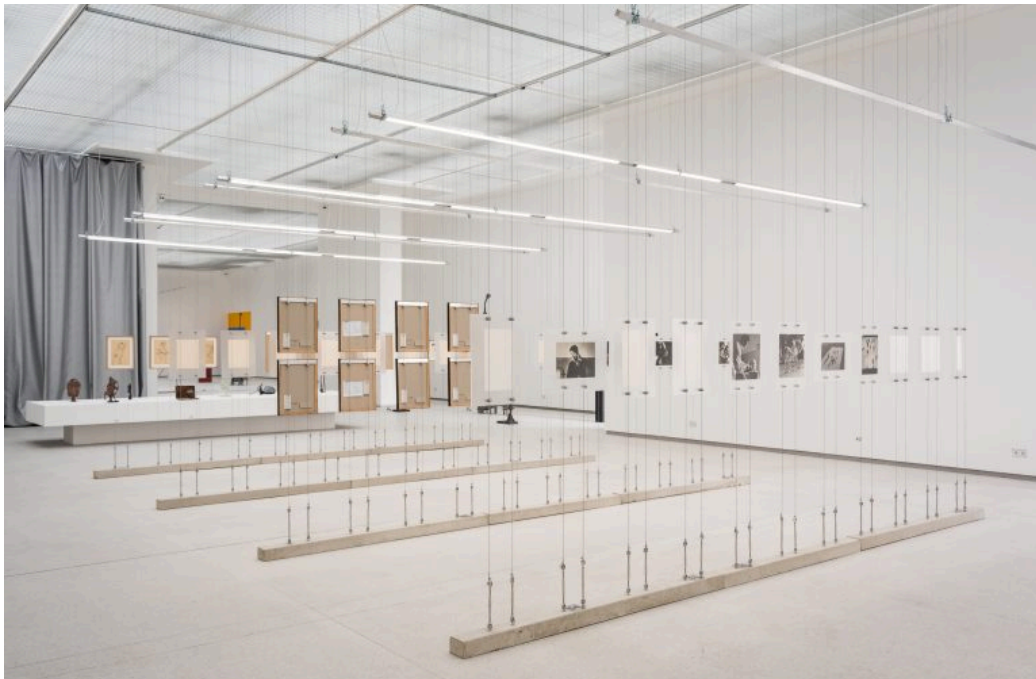
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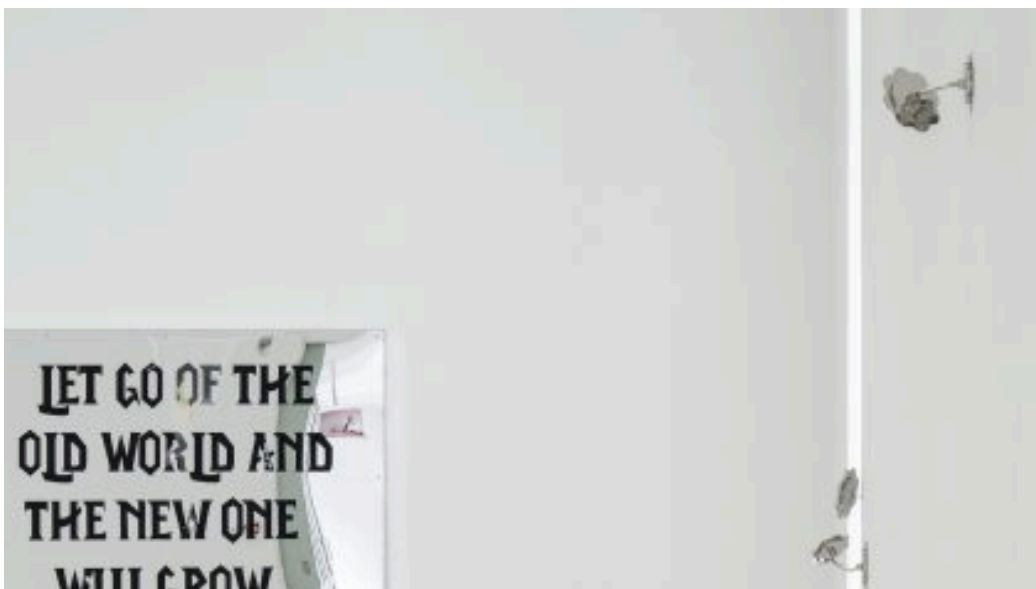
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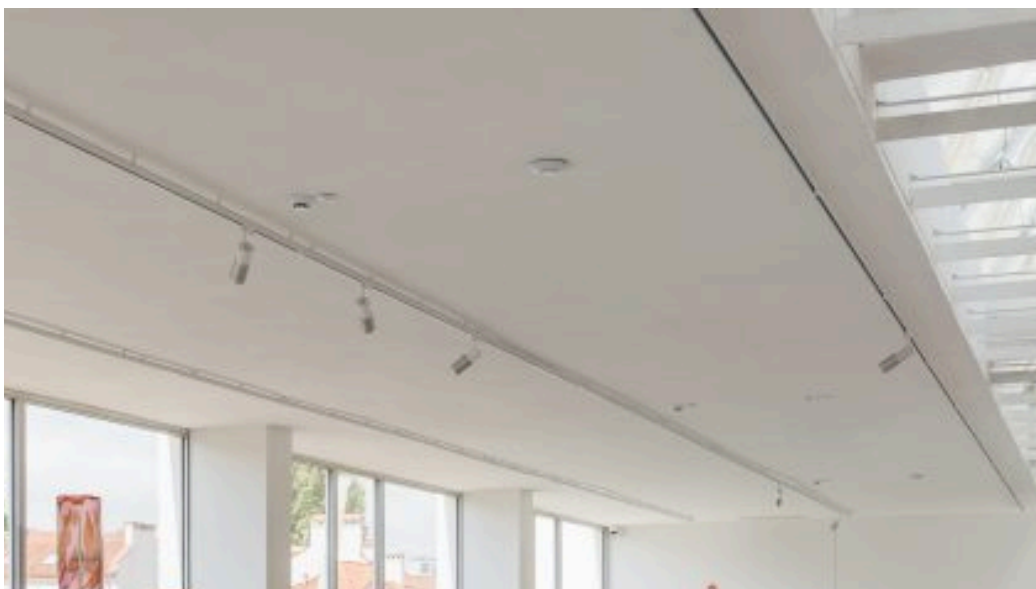
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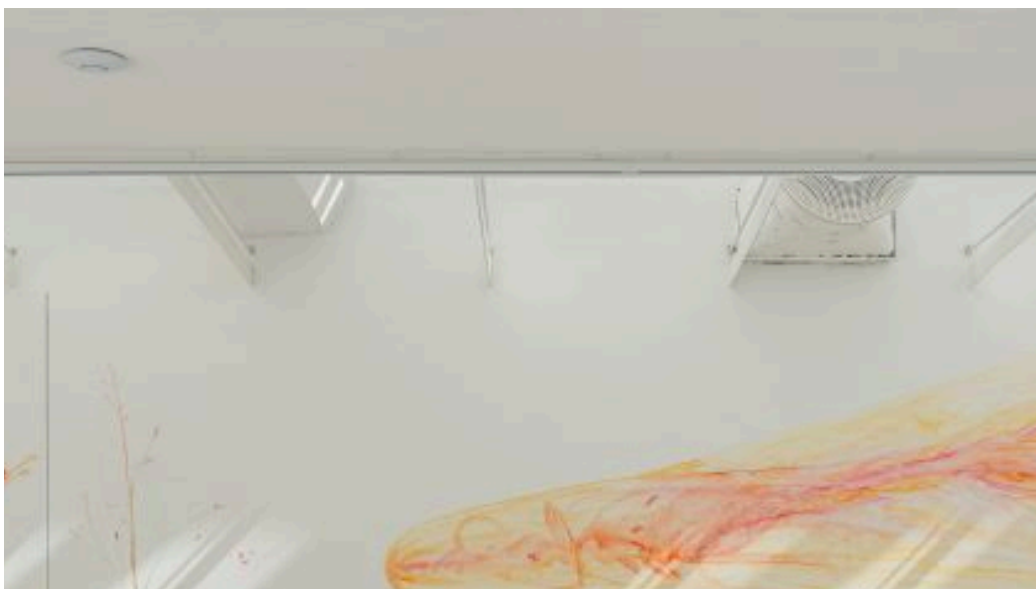
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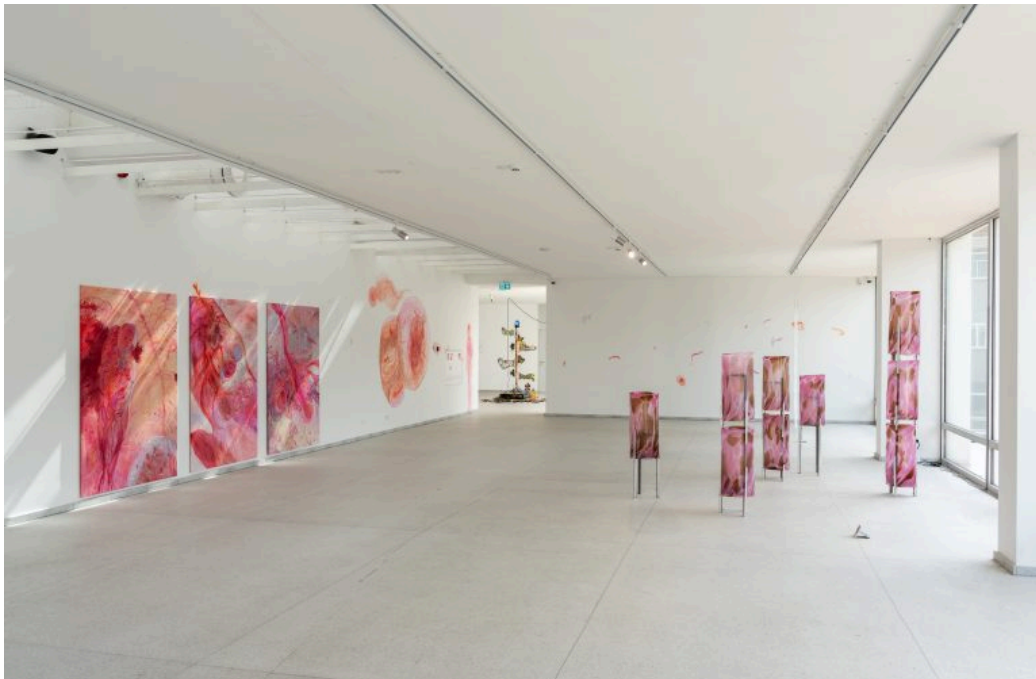
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After the completion of the reconstruction of the CAC building, since July 2024 CAC has been operating across two venues: the main CAC building at Vokiečių st. 2 and its Sapieha Palace branch at L. Sapiegos st. 13.

Sapieha Palace is a branch of CAC focused on themes of contemporaneity and heritage, with its own programme and creative team, while sharing administrative resources with CAC. Its curated programme will be complemented by introductory and educational activities, helping to engage groups that participate less actively in culture.

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