

Pakui Hardware

Selected works 2014-2016



Pakui Hardware

-Capital traveling through bodies and materials-

Pakui Hardware is the name coined by curator Alex Ross (NY) for the collaborative artist duo Neringa Cerniauskaite and Ugnius Gelguda, started in 2014. The title Pakui Hardware refers to Pakui – special attendant of Hawaiian Goddess, who could circle Oahu island six times in a day. Thus Pakui Hardware is high-speed and brand politics as mythic semio-commodity as well as the desire to transcend the material limitations. Semio-Capital meets materiality.

The duo's work spans around the relationship between materiality, technology, and economy. How technology is shaping current economy and the physical reality itself, including the human body. In relation to the velocity of technological development, the matter becomes both an obstacle and a vehicle. These questions are analyzed through such examples as High Frequency Trading, Prometheanism, synthetic biology and new materiality.

Their latest solo shows include venues of MUMOK, Vienna, Podium, Oslo, ExoExo, Paris, kim? Contemporary Art Center, Riga, Jenifer Nails, Frankfurt, Contemporary Art Centre (CAC), Vilnius, 321 Gallery, Brooklyn, New York, NADA New York. The artists have participated in group shows at MMOMA, Moscow, National Gallery of Art, Vilnius (forthcoming), Kunsthalle Tallinn, (forthcoming), Centre for Contemporary Art (CCA) Derry~Londonderry, Northern Ireland, Threads: A Phantasmagoria about Distance (curated by Nicolas Bourriaud), Kaunas Biennial, Lithuania, Valentin, Paris, Soy Capitan, Berlin, Moderna Museet, Malmö, Sweden, Zacheta National Gallery Showroom, Warsaw, CCS Bard / Hessel Museum of Art, New York, and ar/ge Kunst Gallery Museum, Bolzano, Italy. The artists are IASPIS grant holders in Sweden. The artists were IASPIS grant holders in Sweden, 2014 and residents at Rupert, Vilnius.

Selected Solo Shows

VANILLA EYES, 2016

MUMOK, Vienna

The exhibition title indicates artificial organs, and contains a pun that highlights the interpenetration of the natural and the artificial, the real and the fictional. The production of artificial aromas like vanilla is not only a sign of scientific progress but also challenges us to reconsider our established notions of the natural and artificial, the given and the man-made. “Although the current inventions and products of synthetic biology mainly focus on more mundane things such as flavors and fragrances, the instrument for enhancing and, finally, tailoring human beings has been invented and released into action. From vanilla ice to vanilla eyes?” (Pakui Hardware).

The installation, jointly designed by architects Petras Isora and Ona Lozuraityte and the two artists, creates a kind of laboratory full of allusions to the research and production of future organisms and life forms.

Transparent, ephemeral, and fluid materials oscillating between the organic and the synthetic determine the appearance of the installation. Nano sculptures emit futuristic laser beams, small ceramic asteroid-shaped objects are embraced by neon light tubes, creating an ambivalent artistic paradise. The room is divided by a transparent wall beneath which unnaturally blue water collects in Plexiglas containers. A hatch in the dividing wall stands for permeability and is a metaphor for the connection between real scenarios and visions of the future. Transformations and moments of change are the recurring features of the work of Pakui Hardware. A typical example is the media transfer of found images from the Nasa Archives into relief-like sculptures.

The historical and contemporary points of reference for this work are found in the bio-tech thriller *The Andromeda Strain* (1971), in which dangerous extraterrestrial viruses are neutralized in underground chambers, and in current events like the US government’s Asteroid Acts, which permit private companies to conduct biomining using bacteria to extract raw materials on asteroids close to the Earth. The Asteroid Acts are a future scenario in the present that reveals the close links between the interests of capital and genetic biology. They mean that the Anthropocene will be exported as a universal print of human knowledge and action to extraterrestrial cosmic realms.

Pakui Hardware focus on already long existent and implemented systems and programs to design nature, with the aim of making their underlying mechanisms transparent. The works of this artist duo are not simply naively protesting against unstoppable developments but rather make us aware of matters that are concealed and hidden, uncanny and underestimated, internalized or repressed, wanting to keep us in touch with.

Materials: UV prints on PVC Pentaprint, cutouts from images selected from NASA digital archive, spring clamps, Mini Magic Wand Humidifier, plastic cups, USB battery charger, edible pigment (Sky Blue), water, germination containers, neon, print on transparent sticker

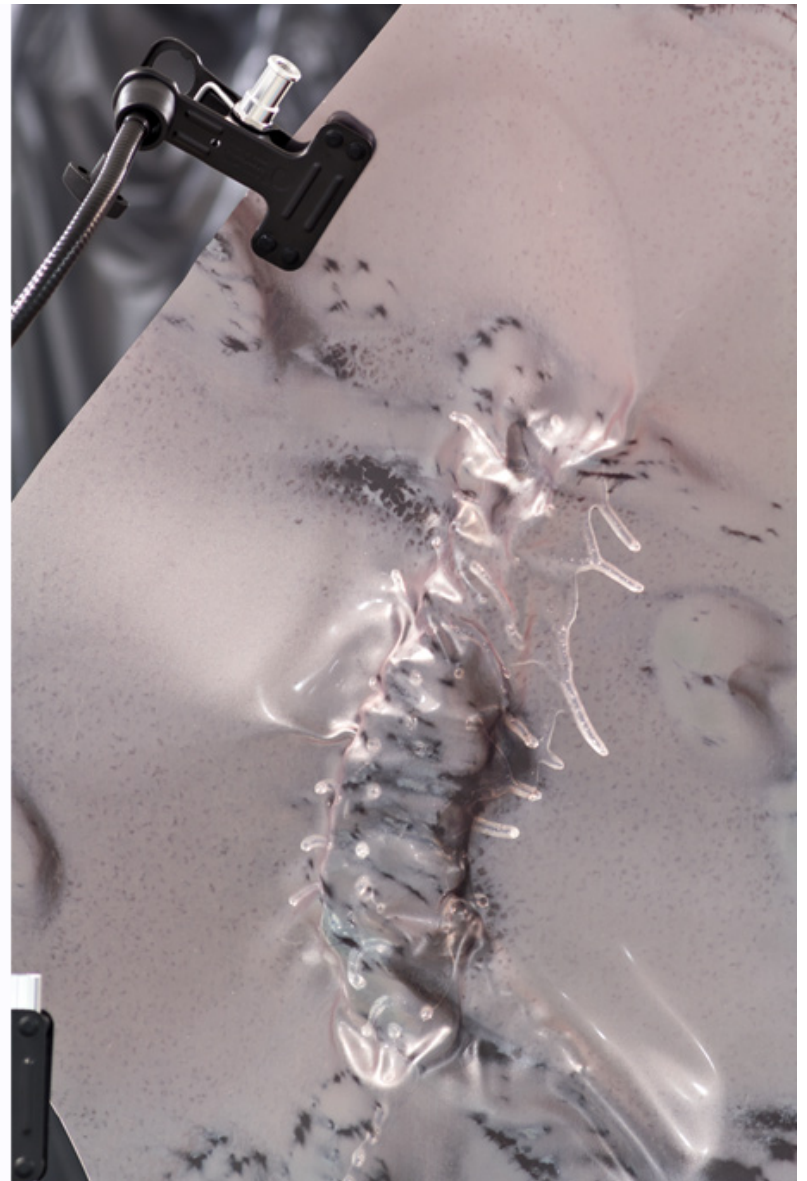
VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



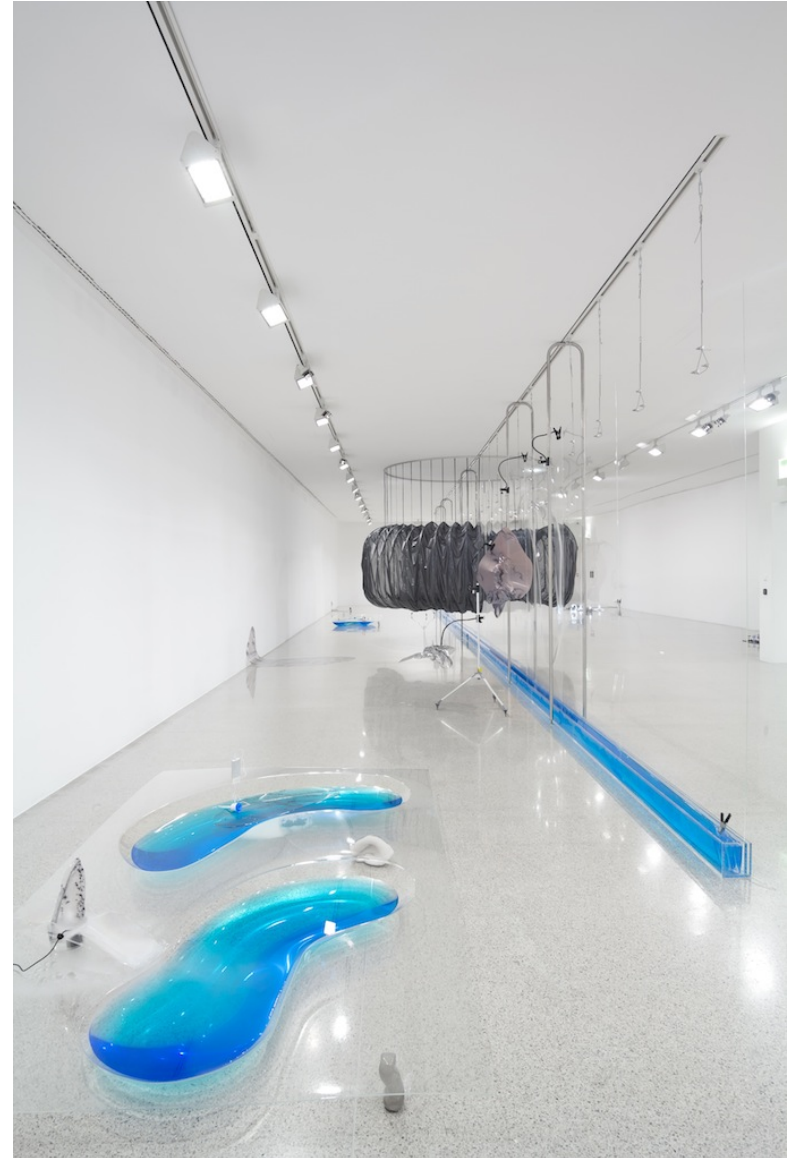
VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



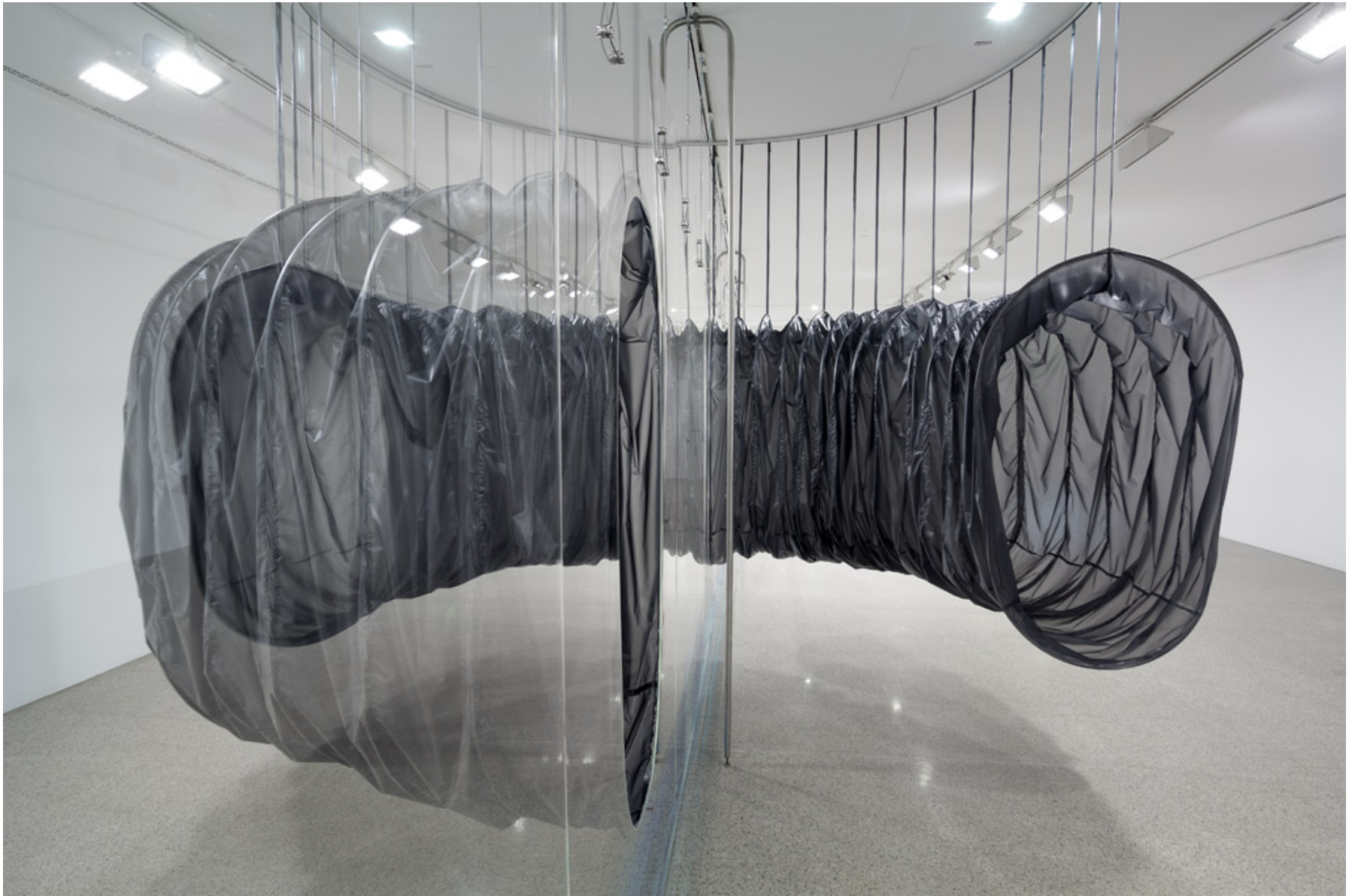
VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



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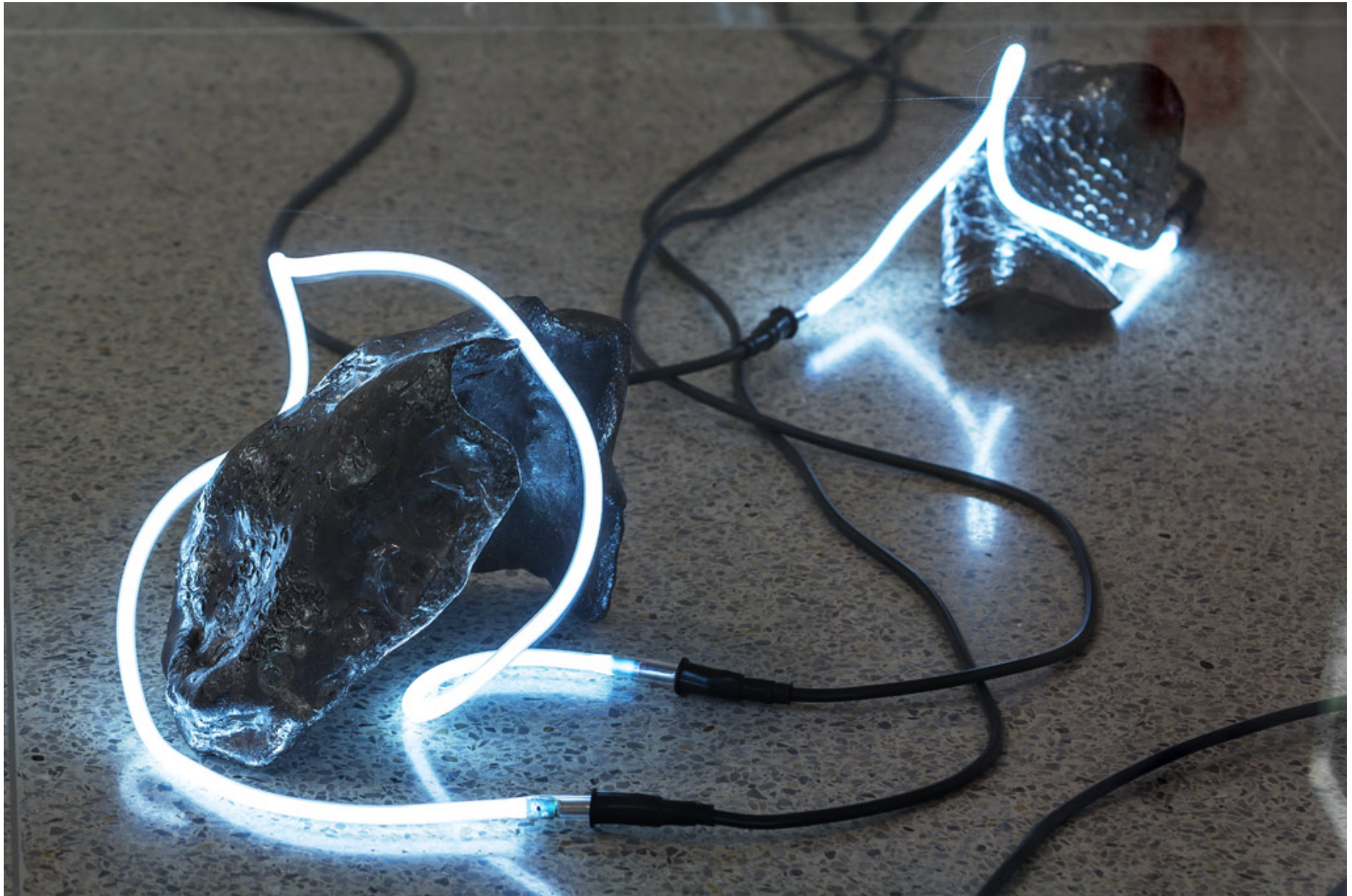
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Solo exhibition, exposition view at MUMOK, Vienna



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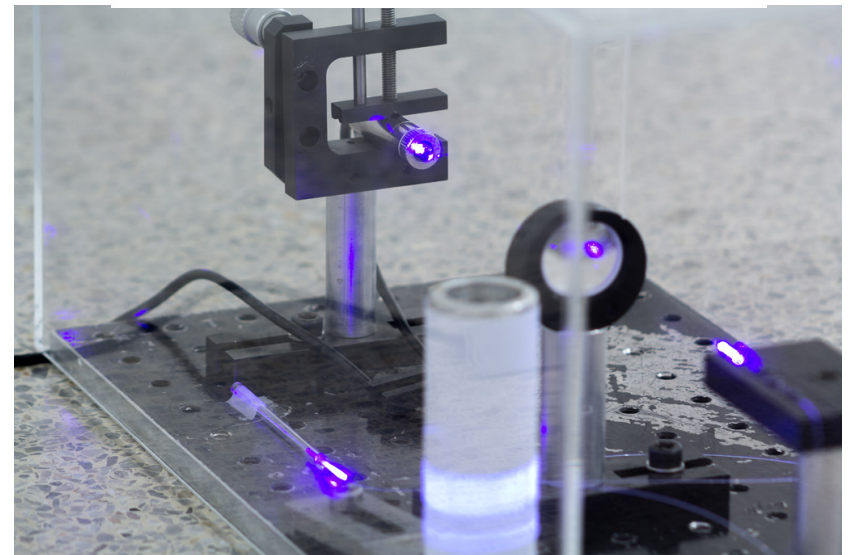
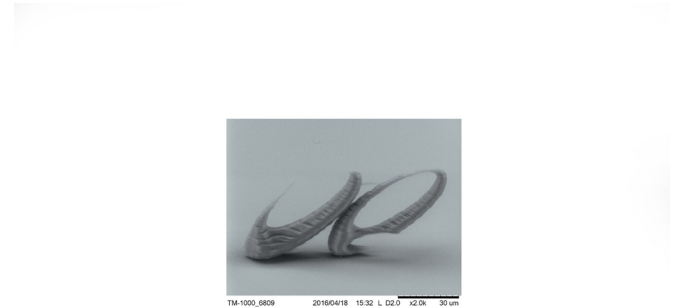
VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



Nano sculpture, Hybrid photopolymer SZ2080, 2016

VANILLA EYES, 2016
Solo exhibition, exposition view at MUMOK, Vienna



VANILLA EYES

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TRANSACTIONS, 2016
Solo show at Podium, Oslo

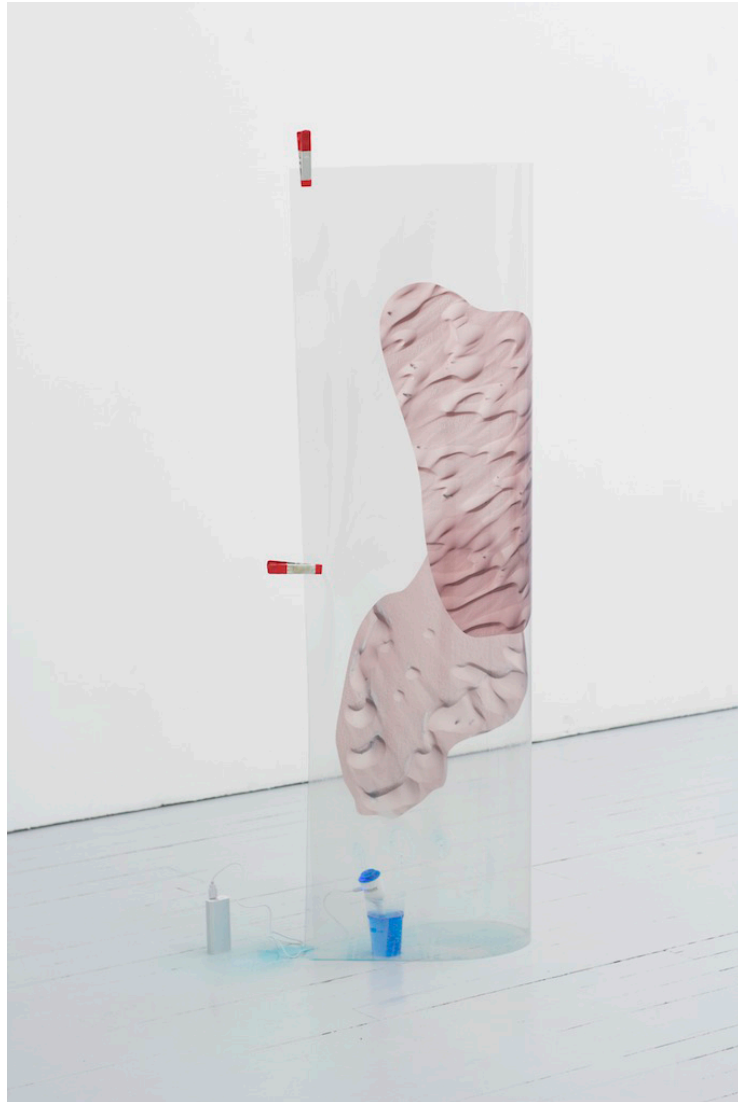
This show can be seen as a cube. Not a very large one. Part of it is immersed under the crust of earth, beneath the ocean's floor; the other part is filled with water of extreme cold. And there is a chunk of a fat cable – the one connecting the North Americans and Europeans attached to their shiny screens via the so called Internet. It is a cube of transactions. Flows of information run through the guts of the cable, which is surrounded and clothed with extremophiles. High resolution images of the surfaces of celestial bodies move side by side with cat videos in the traffic of zeros and ones. Or these surfaces are actually close-ups of bacteria bodies? Inversions are inevitable in transactions. Intraterrestrials know it better than anyone else – their quiet life in the cracks of rocks beneath the floor of the ocean has been recently disturbed by the nosy scientists. They are too now put in transactions – inversed extraterrestrials that have not meant to be discovered, captured and became profile pictures. Notions of life, and space, and survival redefined. Again. Oh, and there's plastic. Loads of it.

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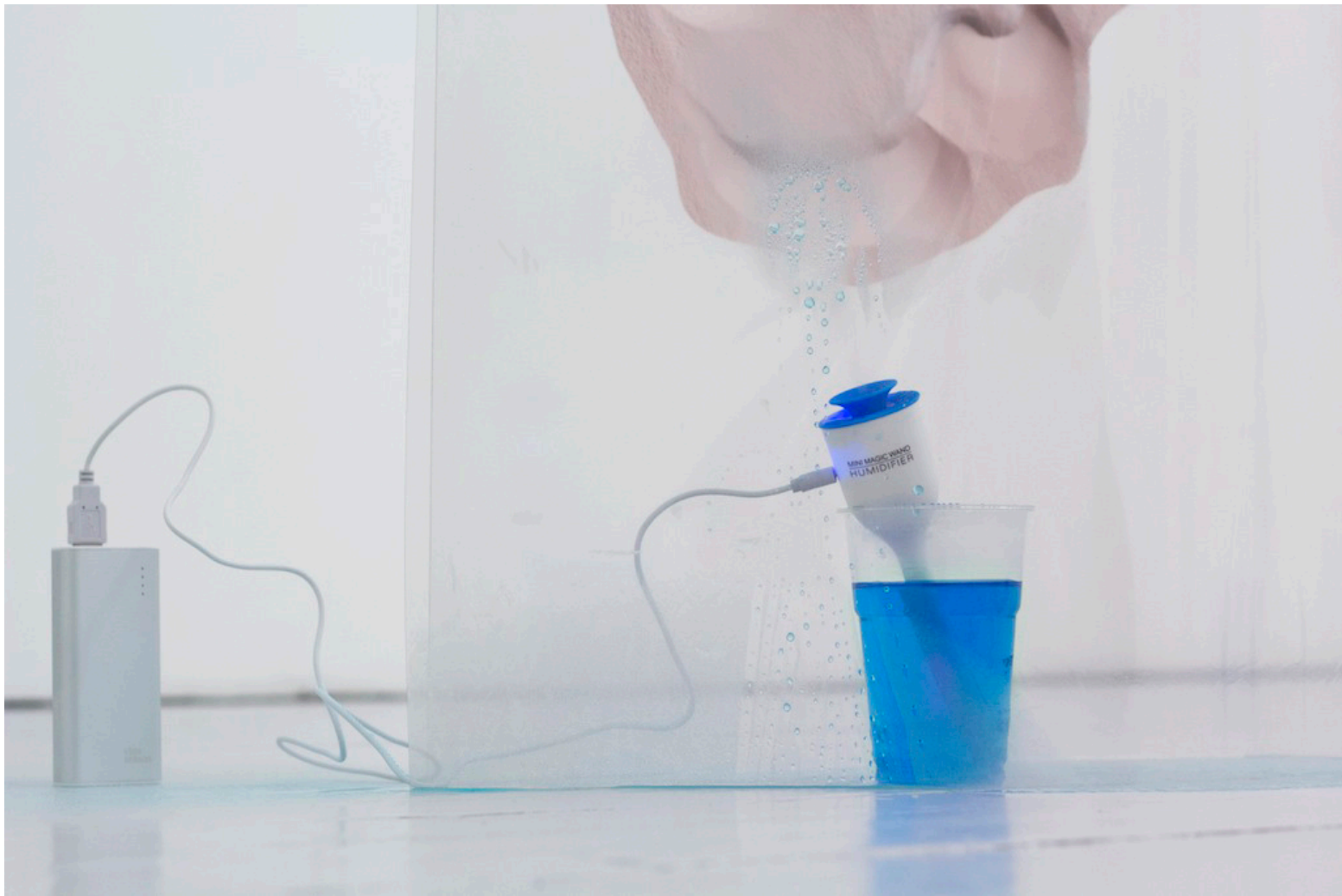
TRANSACTIONS, 2016
Solo exhibition, exposition view at Podium, Oslo



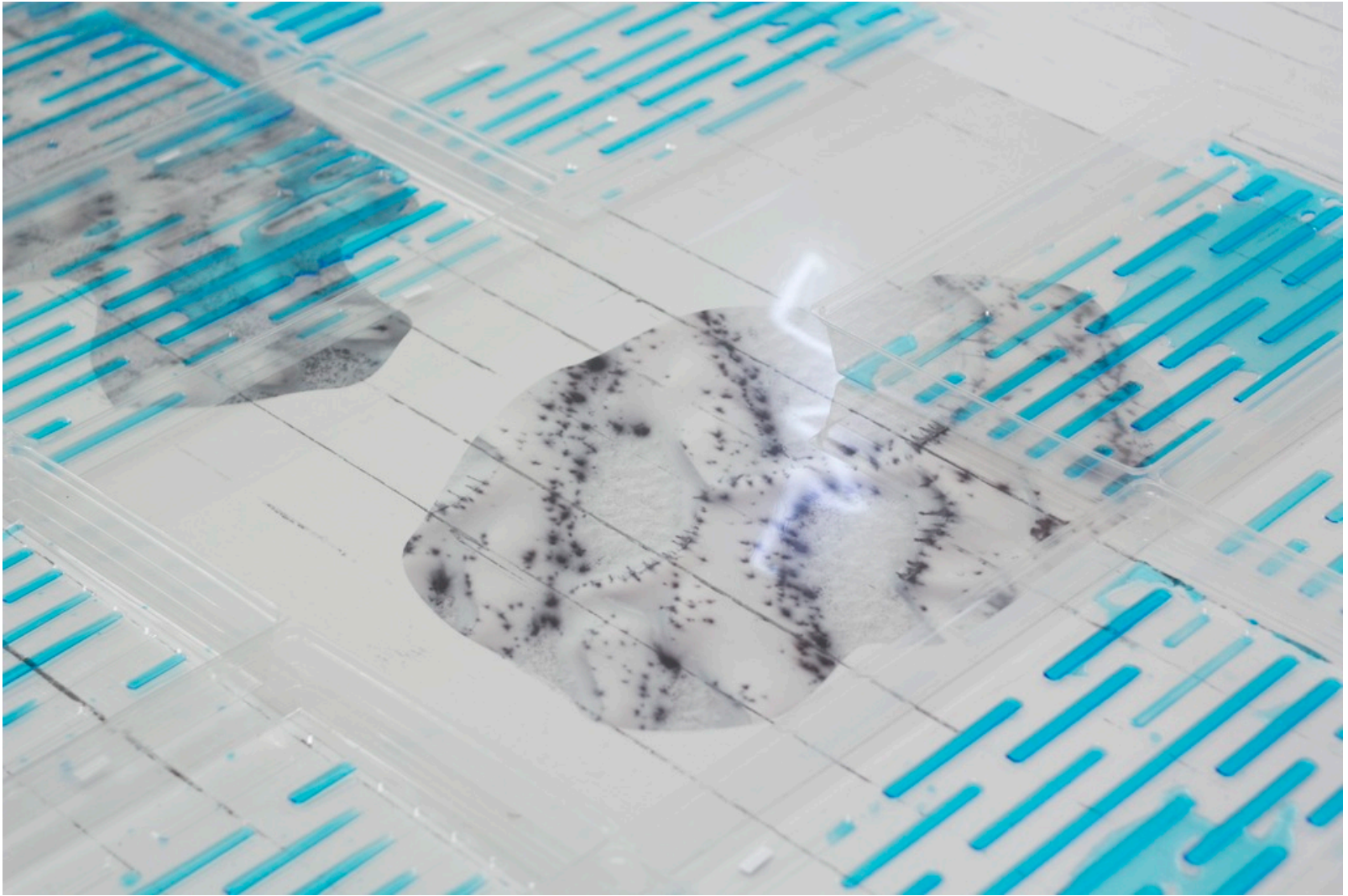
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TRANSACTIONS, 2016
Solo exhibition, exposition view at Podium, Oslo



Dawning
Fenêtreproject & Pakui Hardware
Exo Exo, Paris, 2015

After a few hours she dozed off and dreamed of bacterial buildups inside the bodies within the trench graves. Biofilms, what most people thought of as slime: little industrious bacterial cities reducing these corpses, these once-living giant evolutionary offspring, back to their native materials. Lovely polysaccharide architectures being laid down within the interior channels, the gut and lungs, the heart and arteries and eyes and brain, the bacteria giving up their wild ways and becoming citified, recycling all; great garbage dump cities of bacteria, cheerfully ignorant of philosophy and history and the character of the dead hulks they now reclaimed.

Bacteria made us. They take us back in the end. Welcome home.

Greg Bear, Darwin's Radio, 1999

Liquid monumentality

VomitBot

Bacterial Exchange

Matches No Known Organism

A collaborative show of Fenêtreproject & Pakui Hardware.

DAWNING, 2015

Solo exhibition, exposition view at Exo Exo, Paris



DAWNING, 2015

Solo exhibition, exposition view at Exo Exo, Paris



DAWNING, 2015

Solo exhibition, exposition view at Exo Exo, Paris



DAWNING, 2015

Solo exhibition, exposition view at Exo Exo, Paris



LOST HERITAGE, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga

With every limb there is detachment. Cut.

Cut-open limbs with silicone arteries stretched through their hollowed shells. Slimy surfaces of never-sweating bodies. Programmed biological efficiency, exact as a mission with military precision. Micro-beginnings of species outside of nature. Human-created-designed-programmed organisms crawl out sterile laboratories.

With every limb there is detachment.

That pink of your prosthetic teeth is most attractive.

Materials:

Studio-grown Global Grass, coated waterproof plywood, wheels, plaster, resin, silicone, tripod, LED lamp

Plastic container, edible Icing Color (Rose), hydrant system, Cristallo Extra hose pipe, water pump, R-Duino microcontroller

LOST HERITAGE, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga



LOST HERITAGE, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga



Lost Heritage, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga



LOST HERITAGE, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga



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LOST HERITAGE, 2015

Solo exhibition, exposition view at kim? Contemporary Art Center, Riga



SHAPESHIFTER, HEARTBREAKER, 2014
Solo exhibition at Jenifer Nails, Frankfurt, Germany

Welcome to the post-office. The office no longer. The space is hollowed out for the action one is not able to see anymore. Imagine only. The velocity of algorithmic ecology, the promiscuity and aggressiveness of their interaction. Their digital materiality, blending the synthetic and organic, digits and hardware into a hypnotizing mess. This mess is shaping the real at this very moment. Penetrating the neutrinos with profitable information, causing and healing hysteria in the speed of light. Hysteria that trades bonds for news in high frequency. Bad news, good news, fake news, real news. Liquid(ity) hysteria. Hysteria of liquids.

They say that an over-view is the gaze of power. In the blink of an eye the real on view is reshaped. Numerous times in different configurations. The power's out of sych, out of tune. Volkswagen Golf on the wheels of Porsche.

Materials:

Stock data from Bond Market Flash Crash (16/10/2014), 3D motion graphics for 3 x 22" LED TV monitors, acrylic glass, plastic net, artificial leather cup, MDF sheets; Resin object, carbon sheet; Artificial leather object; 3D motion graphics for 32" LED TV monitor; Plastic foil (Vagner SDH Electric)

SHAPESHIFTER, HEARTBREAKER, 2014

Solo exhibition, exposition view at Jenifer Nails, Frankfurt, Germany



Shapeshifter, Heartbreaker, 2014. 3D motion graphics, stock data from Bond Market Flash Crash (16/10/2014), 3 video channels, 3 TV monitors, acrylic glass, plastic net, artificial leather cup, MDF



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Shapeshifter, Heartbreaker exhibition view. *The Metaphysic of the Runner*, 2014. Resin object, carbon sheet



Shapeshifter, Heartbreaker exhibition view. *In the Blink of an Eye*, 2014. 3D motion graphics for 32" LED TV monitor



Shapeshifter, Heartbreaker, 2014. 3D motion graphics, stock data from Bond Market Flash Crash (16/10/2014), 3 video channels, 3 TV monitors, acrylic glass, plastic net, artificial leather cup, MDF



Shapeshifter, Heartbreaker exhibition view at Jenifer Nails, 2014



The Metaphysics of the Runner, 2014
Solo exhibition at Contemporary Art Centre (CAC), Vilnius

Curator: Inesa Pavlovskaitė

Move, follow the runner.

321.

From the future to the past.

123...

Remember the last time you ran in a park? The sound of a branch cracking below your foot? Those amorphous shapes created by Nature – they fit so well on your wall, the trophies from the past. Precious as porcelain. Resin is your porcelain, Soylent – mother's milk.

Elevator music accompanies your rhythmic moves on the running track. Sounds attached to words, words attached to titles. Ray Kurzweil's sonic imagination about the future inscribed in the K-2000 synthesizer series. Move with the Technology 1, Martian Subway. Drone Harmonics sounds ominous today, Organic – anecdotal. Move to post-organic, transcend it with your Nikes and protein cocktails.

In collaboration with Dovile Gudaciauskaite, Jeannine Han, Lukas Miceika, Daniel Terna

THE METAPHYSICS OF THE RUNNER, 2014

Solo exhibition, exposition view at Contemporary Art Centre (CAC), Vilnius



The Metaphysics of the Runner, 2014. Resin, carbon sheet, 23 x 56 cm.
Exposition view at Contemporary Art Centre (CAC), Vilnius



In collaboration with Daniel Terna, *The Metaphysics of the Runner*, 2014. Digital print, Dibond, digitally removed brand logo, 180 x 110 cm. Exposition view at Contemporary Art Centre (CAC), Vilnius



After Nature, 2014. Video, iPhone video footage, 3D graphics, 3:54 min.
Exposition view at Contemporary Art Centre (CAC), Vilnius



The Metaphysics of the Runner, 2014

Solo exhibition, exposition view at Contemporary Art Centre (CAC), Vilnius



Selected Group Shows

***Threads: Fantasmagoria about Distance*, curated by Nicolas Bourriaud, Kaunas Biennial, 2015**

Participating artist: Carsten Holler, Katja Novitskova, Pakui Hardware, Amalia Ulman, Liam Gillick, Saadane Afif, Hicham Berrada, Walead Beshty, Roberto Cabot, Attila Csorgo, Lothar Hempel, Katie Paterson, Julijonas Urbonas, Kelley Walker.

Pakui Hardware, *Crave that mineral*, solo project, 2015.

Crave that Mineral installation winds around as a narrative, or a band, or a loop: from the invention of digital computer coding (which appeared through weaving that is woven in the windows of this building), to synthetic life forms that synthetic biologists seek to create through programming and design. In addition, in the middle of this loop runs a material which bounds the organic nature of human and its environment – minerals. A system that constantly fills itself with and lacks of minerals. Magnesium – one of many minerals – is the most abundant element both in human body as well as in its surroundings. Alloy rims are no less organic magnesium bodies shaped through design as function than are human bodies, through which magnesium runs via liquids. The interweaving of human with its organic environment keeps dissolving, until synthetic life forms gain autonomous lives and ecosystems.

Materials:

Magnesium and aluminum alloy rims, silicone, Fiji mineral water, edible Sky Blue pigment, PVC hose pipe, water pump, plastic liquid container, LED lighting system.

**Pakui Hardware, *Crave that mineral*, solo project, 2015. *Threads: Fantasmagoria about Distance*,
curated by Nicolas Bourriaud, Kaunas Biennial**



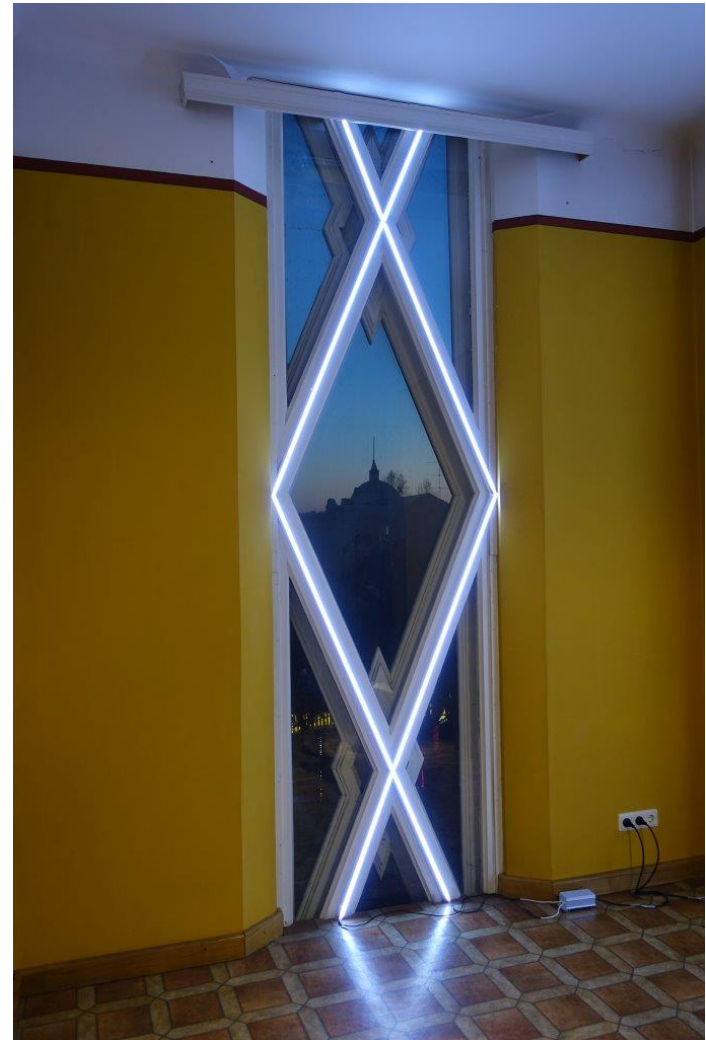
**Pakui Hardware, *Crave that mineral*, solo project, 2015. *Threads: Fantasmagoria about Distance*,
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**Pakui Hardware, *Crave that mineral*, solo project, 2015. *Threads: Fantasmagoria about Distance*,
curated by Nicolas Bourriaud, Kaunas Biennial**



Pakui Hardware, *Lost Heritage*, solo project. *HYPERCONNECTED*, curated by João Laia, Moscow Biennial for Young Art at Moscow Modern Art Museum (MMOMA), Moscow, 2016.



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Pakui Hardware, *GET THE FREEZE HABIT*, 2016

Silicone, ice, ice cream freezer, Hawaiian spirulina, Curonian lagoon algae, LED light, 130x94x65 cm
(Ice objects size variable)



Pakui Hardware, *GET THE FREEZE HABIT*, 2016

Silicone, ice, ice cream freezer, Hawaiian spirulina, Curonian lagoon algae, LED light, 130x94x65 cm
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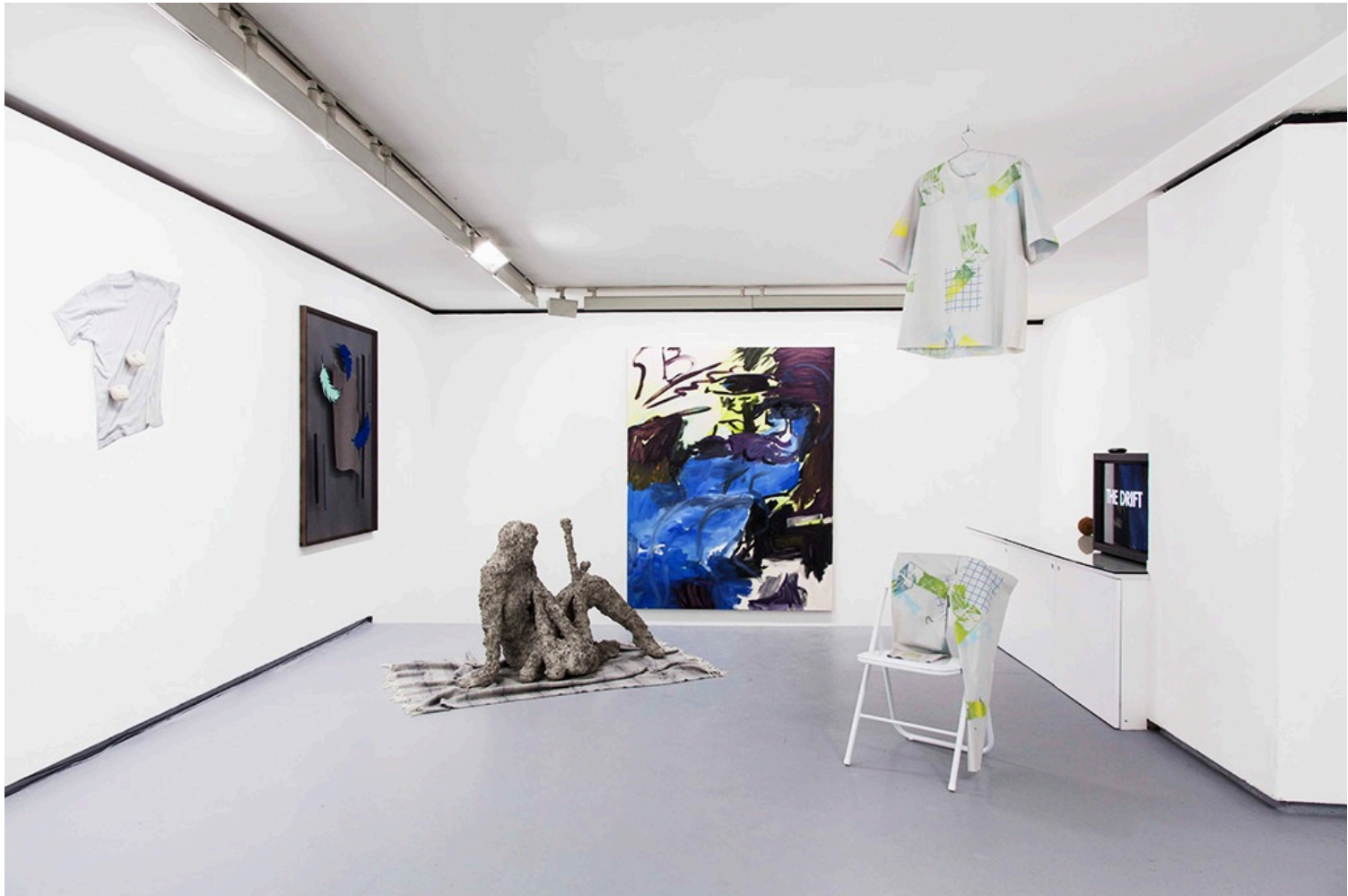
Pakui Hardware, *GET THE FREEZE HABIT*, 2016

Silicone, ice, ice cream freezer, Hawaiian spirulina, Curonian lagoon algae, LED light, 130x94x65 cm
(Ice objects size variable)



You will find me if you want me in the garden, Valentin, Paris, 2015

Group show featuring Andrew Norman Wilson, Daniel Keller, Simon Dybbroe Møller, Stefania Batoeva, Sol Calero and others. Curated by Domenico de Chirico. Exposition view at Galerie Valentin, Paris



You will find me if you want me in the garden, 2015

Group show featuring Andrew Norman Wilson, Daniel Keller, Simon Dybbroe Møller, Stefania Batoeva, Sol Calero and others. Exposition view at Galerie Valentin, Paris



Pakui Hardware, *Mei Piech Chi*, 2015. Dionyssos marble, Tinos marble, tripod, Nike sports bag, various textiles.

Created specifically for *Time flies like an arrow, fruit flies like a banana*, a group show featuring Carl Palm, Egle Kulbokaite, Dorota Gaweda, Mikko Kuorinki, Jennifer Teets, Lorenzo Cirrincione

Review in ARTFORUM: <https://artforum.com/inprint/issue=201510&id=56300>



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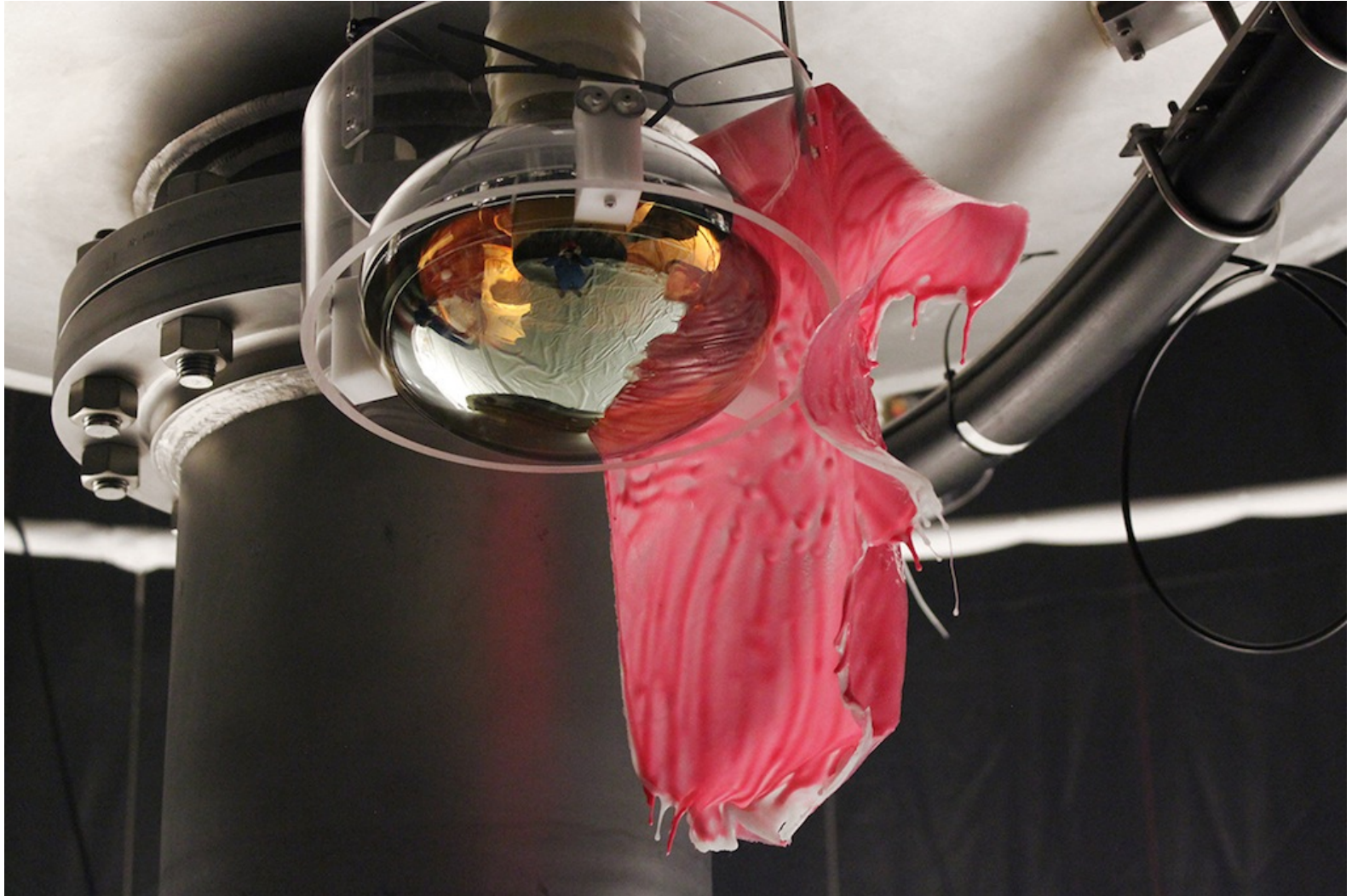
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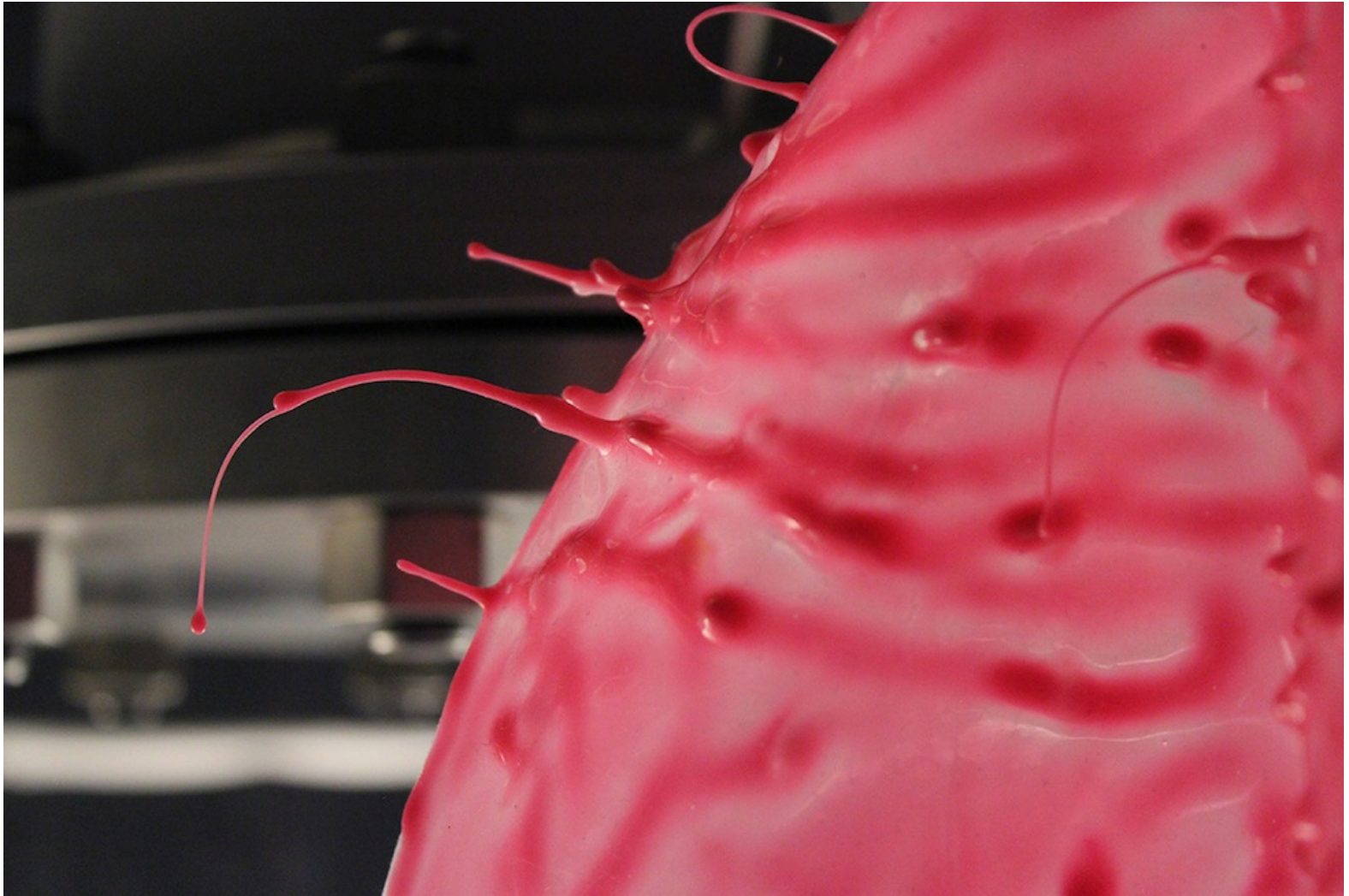
Deep Skin, 2015

Group show, organized by Blunt + Skensved and Sudbury Neutrino Observatory (SNOlab), Ontario, Canada
Pakui Hardware, Lost Heritage, 35x45 cm, 2015 (photographed on the DEAP 3600 detector)



Deep Skin, 2015

Group show, organized by Blunt + Skensved and Sudbury Neutrino Observatory (SNOlab), Ontario, Canada
Pakui Hardware, Lost Heritage, 35x45 cm, 2015 (photographed on the DEAP 3600 detector)



Deep Skin, 2015

Group show, organized by Blunt + Skensved and Sudbury Neutrino Observatory (SNOlab), Ontario, Canada
Pakui Hardware, *Lost Heritage*, plaster, resin, silicone, 25x10x12 cm, 2015 (photographed on the HALO supernova detector)



Deep Skin, 2015

Group show, organized by Blunt + Skensved and Sudbury Neutrino Observatory (SNOlab), Ontario, Canada
Pakui Hardware, *Lost Heritage*, plaster, resin, silicone, 25x10x12 cm, 2015 (photographed on the HALO supernova detector)

