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# TEXTILE SCRIPTS

CONTEMPORARY LITHUANIAN TEXTILE ART

## EXHIBITION CATALOGUE

### ARTISTS

Laima Oržekauskienė-Ore  
Monika Žaltauskaitė Grašienė-Žaltė  
Lina Jonikė  
Gerda Liudvinavičiūtė

### CURATOR

Odeta Žukauskienė

**ARTUDIO CONTEMPORARY ART CENTER, KATHMANDU, NEPAL**

April 16–23, 2026

**THE ROYAL TEXTILE ACADEMY OF BHUTAN, THIMPHU, BHUTAN**

April 27–May 5, 2026

# TEXTILE SCRIPTS

**CONTEMPORARY LITHUANIAN TEXTILE ART**

The project is financed by the Lithuanian Council for Culture



## **EXHIBITION CATALOGUE**

**2026 04 16 - 04 23  
KATHMANDU, NEPAL**

**2026 04 27 - 05 05  
THIMPHU, BHUTAN**

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**Diana Mickevičienė**

Texts ©  
**Odeta Žukauskienė**

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**Odeta Žukauskienė**

Design ©  
**Gerda Liudvinavičiūtė**

ISBN 978-609-8367-00-3

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# FOREWORD

It gives me great pleasure to introduce the first-ever collective all-women exhibition of Lithuanian contemporary textile artists in South Asia. Textile Scripts brings together the works of four Lithuanian artists – Laima Oržekauskienė-Ore, Monika Žaltauskaitė Grašienė, Lina Jonikė, and Gerda Liudvinavičiūtė, curated by Odeta Žukauskienė. Four artists of different generations bring together their works rooted in textiles, each reflecting on different aspects of textiles as a cultural script.

Textiles are an incredible medium through which to tell the story of a country – its history, geography, and its soul. Woven, embroidered, and felted fabrics speak volumes about the cultural and natural memory of the land and its connections to the wider world. As a country that has four very distinct climatic seasons, Lithuania has produced textiles that reflect this wide natural diversity – from snowy cold winters to very warm summers. The primary patterns reflect the oldest unwritten texts of our spiritual world, revolving around natural cycles, the worship of nature gods, and prayers

for protection from natural and man-made calamities.

Being a cold country, Lithuania has a strong tradition of warm textiles, the base materials being wool and locally grown linen. Yet historically, being at the crossroads of trading routes, it always reached out for more refined imported materials such as cotton and silk.

These imported materials and techniques were integrated into local textile traditions and even gave birth to unique composite traditions, such as the Kontush belt or sash. This belt, which became an essential visual element, marking the identity of the nobleman of the Grand Duchy of Lithuania and of Sarmatism as a cultural ideology of our land, was initially imported from Asia but later manufactured in and around the Grand Duchy of Lithuania with many local aesthetic inputs.

While it may seem that the geographic conditions between Lithuania and South Asia could not be more different, in reality

there are striking similarities between the Lithuanian climate and the Himalayan climates of Nepal, Bhutan, and India. At Himalayan altitudes of 2–3 kilometres, one can easily imagine how Lithuanians cope with harsh snowy winters and, within a few months, enjoy the beauty of lush green spring, colourful summer, and autumn.

Lithuanians also speak and carefully preserve their unique language – one of the oldest European languages – which bears striking similarities to Sanskrit that permeates the civilizations of South Asia and beyond. This linguistic connection between Lithuanian and Sanskrit may be difficult to explain scientifically, but it inspires us to search for soulmates far beyond our own cultural milieu and continues to inspire artists.

Textile-inspired art forms an important part of our cultural dialogue with South Asia. There have recently been many initiatives by Lithuanian artists reaching into the fascinating

world of South Asian textiles. Textiles are very often brought as souvenirs by Lithuanians travelling to India, Nepal, and Bhutan. Several contemporary artists have worked and experimented with Indian textile craft masters. Exhibitions of Indian, Nepali, and Bhutanese textiles held in Lithuania in recent years have been very popular.

What is presented in the exhibition Textile Scripts can be considered a response and reflection by Lithuanian artists to these South Asian exchanges. The next step could be a joint exhibition of Lithuanian textile artists with their colleagues from Bhutan, Nepal, and India — a shared reflection on tradition and modernity, and on the fragility of the nature that both connects and sometimes separates us.

I sincerely wish this exhibition great success and hope it will serve as the next step in dialogue and close co-creation among the artists of our regions.

**Diana Mickevičienė**

Ambassador of Lithuania in India, to Nepal, Maldives, Sri Lanka and Bangladesh

CURATORIAL

TEXT

## TEXTILING

In contemporary art, textiles are understood not merely as fabric, cloth, or pattern rooted in deep cultural histories. They unfold as a kind of stage for a script – one in which the textile itself becomes a character. Within this staged dialogue, we are drawn in as participants, invited to reflect on our own being as interwoven, intertwined, networked, and folded. In doing so, textiles reveal a mysterious connection between the patterns of thought and cloth, between sacred and domestic threads, between the lacework of the human and the more-than-human.

Textiles are not passive materials. They possess agency: they act, shape, and participate in relational networks. They carry an ontological vitality that encompasses matter, mind, and spirit.

For this reason, the presence of textiles within contemporary art is not merely a reflection of the present moment. Textiling is equally rooted in the past as a sacred source of memory. Contemporary textile artist revisits ancestral traditions and archaic worldviews, uncovering what remains profound and resonant. It is precisely there that artists turn with longing and admiration – seeking traces of a holistic way of being in the world so relevant today.

## SCRIPTING

Textiles are not only conceptual and performative acts of crafting; they are narrative acts as well. Through patterns and motifs, they carry meaning across time. They mediate continuity while simultaneously generating new stories.

In contemporary exhibitions, textiles are often associated with text, as weaving and writing are etymologically intertwined in many languages. “Weaving” holds a rich spectrum of experiential and conceptual meanings. In ancient cultures – long before art was defined as a distinct sphere – weaving encompassed both spiritual and material dimensions. In addition, in many traditions, it is closely related not only to writing but also to chanting and singing.

This resonance is especially characteristic of ancient Lithuanian culture, which preserved its cultural memory not through a written, book-based scriptural legacy, but through oral tradition, vocal folklore and textile patterns. Since the time of Indo-European cultural unity, weaving in Baltic culture has assumed a distinctive script-like form, closely bound to ritual singing and poetry. In addition, weaving itself has a rhythm, a rhythmicity that is characterized by ritualism.

## TEXTILE SCRIPTS

These reflections – embracing both the most contemporary expressions of textile art and its deepest cultural roots – form the foundation of the exhibition Textile Scripts. The exhibition brings together the works of four Lithuanian artists – Laima Oržekauskienė - Ore, Monika Žaltauskaitė Grašienė - Žaltė, Lina Jonikė, and Gerda Liudvinavičiūtė – each working within the field of contemporary art.

Together, their practices shape a shared narrative that invites us to perceive textiles as a visual language – one that echoes sacred scripts while remaining alive and evolving. Honoring the profound contributions of women to textile-making, the artists weave contemporary textile scripts grounded in connection, entanglement, and relational being.

The exhibition unfolds through a post-dualistic vision. Here, distances converge and differences enter into dialogue. The metaphysical merges with the everyday; inner and outer worlds, physical and spiritual realities, past and present coexist in dynamic relation. What emerges is a worldview shaped by continuity, interconnectedness, and the subtle threads of existence – threads that guide how we perceive and inhabit the world.

## TIME REWINDING

Lithuanian folk songs abound with images of weaving and weavers. For example, in the song *Sena audėjatė* (“The Old Weaver”), the opening lines evoke cosmogonic elements – mountain, tree, water (*On the hill a cherry tree, / Beneath the tree, water*), leading into a sacred realm. Within this cosmologized space, where human and more-than-human life coexist, a field of memory and dialogue unfolds: *I went there for water / And met my grandmother*. The dialogue with her is intimate, underscoring relational closeness: *With my mouth I spoke, / With my heart I contemplated*. In the following lines - recognizing one’s grandmother “among a hundred weavers” – is particularly significant. It affirms identity within continuity: the belonging to a lineage of creative and spiritual practices.

Thus, the song intertwines cosmology, ancestry, and textile symbolism. The act of weaving becomes both literal and metaphoric – a sign of relational being, of memory carried through generations, and of life understood as a woven fabric in which human and more-than-human realms are intimately connected.

The metaconcept of weaving as a distinctive form of scripting remains vibrant to this day, especially in women’s creative practices, where the textures of life are woven, stitched, and crocheted into new forms that embody the contemporary philosophy of textility that is visually textural.

## LOCALITY IN DIALOGUE

The exhibition presents Lithuanian textile art, offering a focused yet resonant fragment of its broad and dynamic field. It introduces artists working across diverse techniques, including hand weaving, Jacquard weaving, embroidery, and mixed media. Textile practice remains central to the creation of these visual narratives, sustaining a living dialogue between past and present. At the same time, textile-centered works embrace new technologies: photography and video become integral components of artistic expression. Textiles extend beyond their material boundaries, forming immersive scenographies within installations. In doing so, they shape spatial experiences and expand the field of perception.

The works presented in the exhibition carry their own meaningful codes, unfolding differently across different exhibition contexts and cultural environments. Their presentation in the Himalayan countries of Nepal and Bhutan – where textile traditions are exceptionally rich and deeply rooted - is both significant and inspiring. Within such contexts, the dialogue between Lithuanian textile art and local cultural heritage generates new resonances, inviting fresh interpretations and opening new pages in art and cultural history.

In a world marked by crises and intensified by globalisation, art grounded in dialogue between localities acquires particular relevance. Such exchanges become meaningful and enriching, reaffirming the vitality of cultural specificity while fostering mutual understanding.



ART

WORKS

# LAIMA ORŽEKAUSKIENĖ - ORE

The semantic field of the *Isha Upanishad* (2016) cycle is shaped by the sash (Lithuanian *juosta*, Sanskrit *yu*), a form that signifies connection, binding, encircling, and immersion in meditation and ritual offering.

Two works from the cycle – *Ritual Textile. To Wrap* and *Ritual Textile. To Swaddle* (2016), presented in the exhibition – unfold through multiple layers of meaning. One layer is narrative, rooted in an artistic action staged by the artist that became a source for new scenarios of interpretation. The works emerge from a collaborative project developed during a residency at the Sanskriti Kendra in New Delhi in 2015, where Sanskrit scholars and representatives of the Lithuanian culture – both belonging to the Indo-European language family – inscribed passages from the *Isha Upanishad* onto woven bands produced by the artist, resembling blank pages. The gesture materialised deep cultural connections and evoked the often-noted yet still enigmatic linguistic kinship between Sanskrit and Lithuanian.

Formed from interconnected bands, the work opens onto progressively deeper fields of association. Meaning unfolds intuitively, through resonance rather than narration. Concerned with the unity of inner and outer worlds and the understanding of ultimate reality, the *Isha Upanishad* is closely bound to ritual practice. The work therefore positions ritual as a fundamental cultural structure while simultaneously linking it to textile-making itself – a practice grounded in embodied knowledge transmitted through lived tradition, where patterned weaving encodes forms of ritualised feminine wisdom.

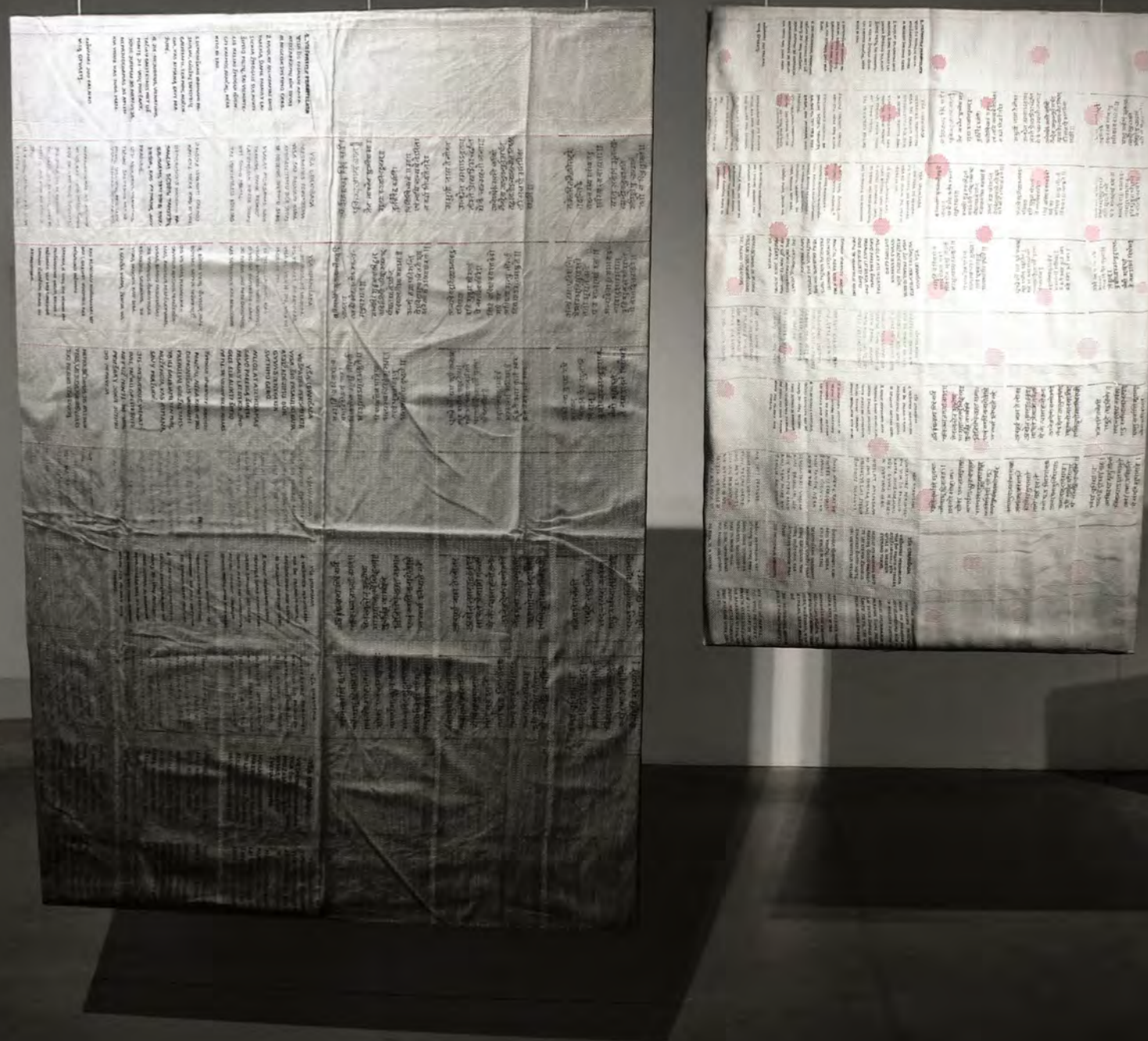
Laima Oržekauskienė - Ore

*Isha Upanishad. Ritual Textile. To Wrap*, 2016.

Hand Weaving, writing on the textile, digital print, 173 x 123 cm

*Isha Upanishad. Ritual Textile. To Swaddle*, 2016.

Hand Weaving, writing on the textile, digital print, 116 x 82 cm



VSA UPANISADA

2. VESANTES PERSMELNIA

VSA SIA PASAGLIO KAPTA

APRIZADEJOMU BOK GYVAS

IS NESEISK SVETIAMS GER.

2. MRLAT ALKORANAS SAVO

PAREIGA SIAME PASAGLELIAI

SIERYA ZMOSUS SUTURTA

SIMIO METU, TAI VIKARAZUM

KELIAS ZMOGNI VIKARAZUM

KRUCOS PAKTU, VERA KITO MRTAC

ॐ विश्वस्य सिद्धिं सर्वं

यत्किञ्च जगत्यां जगाम ॥

तेन जन्मेन सुखीषा

मा सुखं कस्य सिद्धिमा

कुर्वन् कस्यपि

विजिनिर्षुक्तं समाप्तं

एवं लवि नान्यदेताभि

न कर्म लिप्यते नर

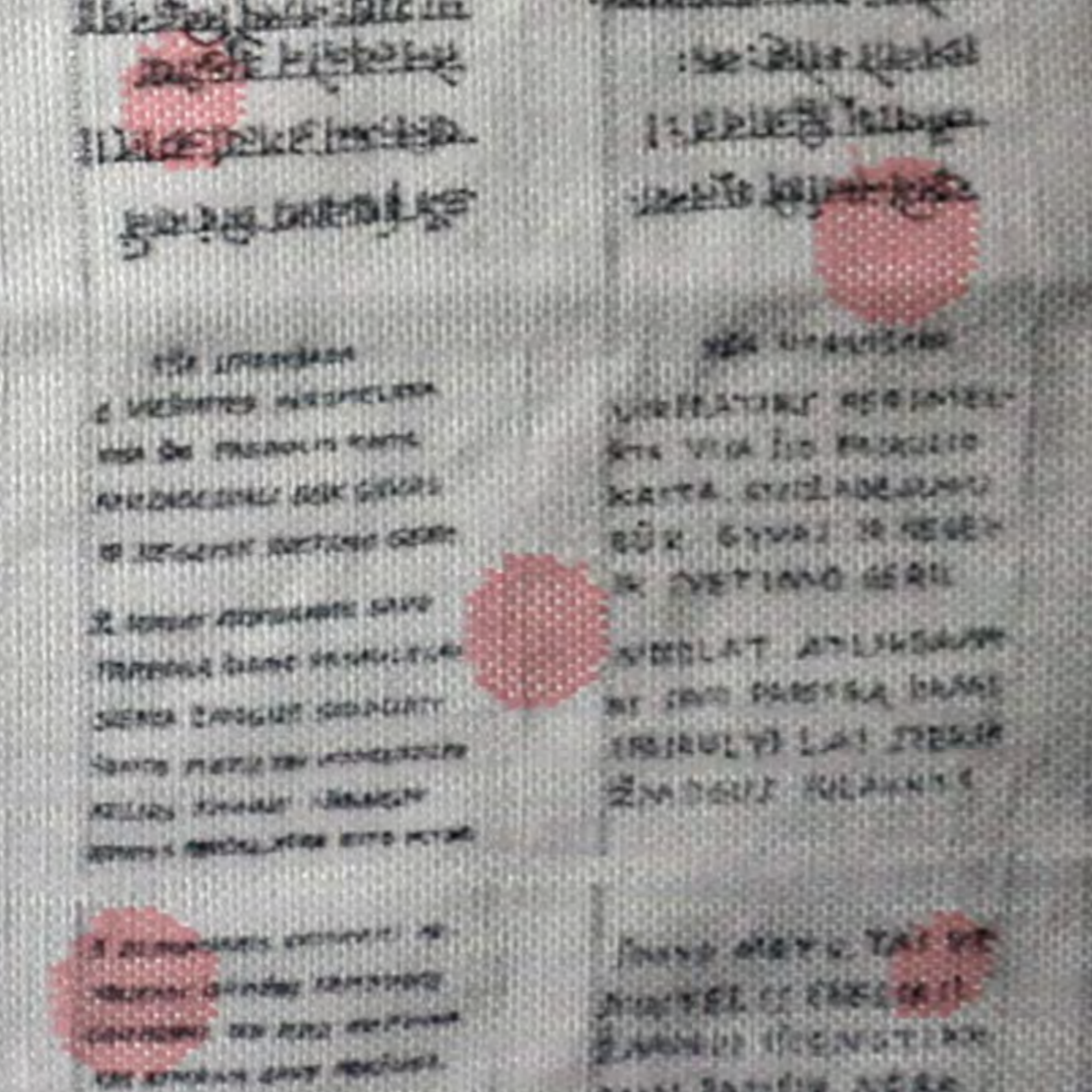
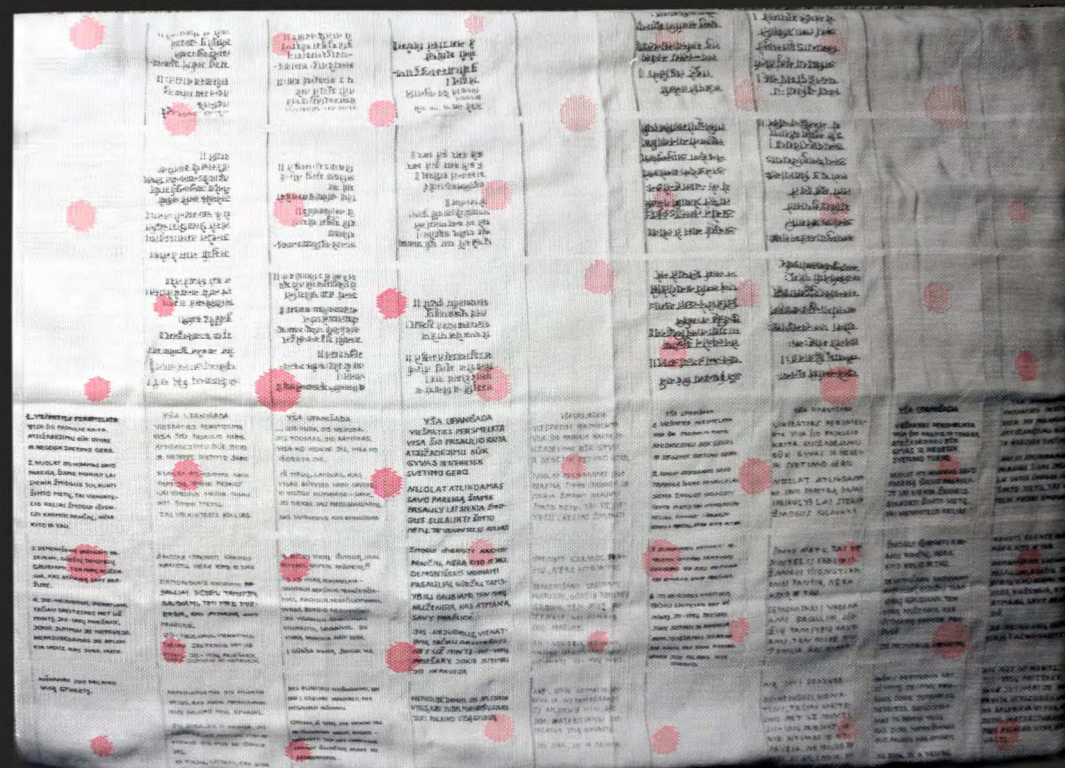


Material language plays a central role. Woven structure and written inscription converge, while folds, creases and traces of handling activate the expressive potential of the textile surface. Close viewing reveals the subtle stitching of a “cosmic thread,” joining individual bands into an indeterminate and expanding whole.

Woven sashes – among the most archaic and symbolically charged forms of Lithuanian traditional textile, historically embedded in ritual life and mythological conceptions of world order – constitute the foundation of the artist’s practice. Here they assume a broader, cross-cultural dimension, becoming a universal mediator between the human and the sacred. The sash functions as a connective agent, restoring relations between what has been separated.

Red-thread embroidered circles, recalling ink stains or points of radiance, introduce an additional rhythm while invoking archetypal imagery shared across cultures. The hooked-cross motifs recurring throughout the artist's work resolve here into a more elemental circular form. The circle operates simultaneously as a symbol of eternity and of cosmic movement. Within Baltic symbolism it appears as a solar sign; in Lithuanian cosmology celestial bodies and sky deities are imagined as flowing or rolling across the heavens.

At its deepest level, the work may be understood as mantric: meaning dissolves into a field of sensed rather than articulated vibration, suggesting a meditative textile practice. The sonic rhythm of the loom resonates with the incantatory quality of the Upanishadic text, recalling the historical proximity between weaving and ritual environments. This experience is extended through two accompanying video works – one documenting weaving, the other writing – which draw the viewer into an expanded field of visual, sonic and semantic correspondences.



# MONIKA ŽALTAUSKAITĖ GRAŠIENĖ - ŽALTĖ

Digitally woven tapestry and an ancient headscarf – what might connect them? The installation *Network* (2019) reflects upon entangled links between lived reality and the symbolism of textile pattern: layers of meaning unfold through references to mythology and inherited cultural knowledge.

The artist engages with interpretative dimensions of the *eglutė* (fir tree) motif, revealing networks of association embedded within textile ornament.

The *eglutė* (twill) pattern is among the most significant archaic motifs in Lithuanian weaving and embroidery traditions, commonly found in woven sashes and ceremonial textiles. In the large-scale tapestry, repeating fir tree forms extend into a continuous rhythmic band, evoking both structure and continuity. Within this band of fir trees, something primordial emerges – understated yet deeply meaningful.

The symbolic resonance of the fir tree is deeply rooted in Lithuanian folklore and ritual practice. Associated with the Tree of Life, it historically featured in key calendrical and family ceremonies. Funeral pathways were traditionally strewn with fir branches, while folk narratives frequently align human existence with vegetal life, portraying transformations between human and tree.

**Monika Žaltauskaitė Grašienė - Žaltė  
Network, installation, 2019.**

Digital jacquard weaving, cotton, polyester, 2 parts, 130 x 495 cm,  
and traditional scarf





Attributed with protective qualities, the *eglutė* motif is also linked to the goddess Laima, associated with fate and good fortune. It occupies an important place in folk embroidery traditions, appearing on garments, ceremonial clothing, and women's headscarves embroidered on white linen.

The work reflects upon the interdependence of human and natural worlds – an understanding that resonates strongly within contemporary ecological thought. Here, heterogeneous networks emerge without fixed boundaries between inside and outside, connecting social and natural systems, human and nonhuman agents alike. The fir tree and the headscarf function not as passive objects but as active participants within interconnected cultural, social, and environmental webs.

Not coincidentally, the artist has also incorporated herringbone weaving into the artwork. While operating as a technical method, it reflects an ancient cultural tradition rooted in nature and encoded within archaic media. Ancient traditions testify to enduring relationships between human communities and living environments, contributing to what may be described as ecologically oriented consciousness.





Digital Jacquard weaving enables the incorporation of photographic imagery, reactivating historical media through the integration of new technologies.



In this work, the fragment reflects the whole, and the whole is contained within the fragment – meanings circulating within a closed yet generative field of relations.

# LINA JONIKÉ



Embroidered miniatures from the cycle *My Beloved* (2016–2025) offer small yet resonant leaps into the micro-transcendence of everyday life. Working on an intimate scale, these pieces unfold through a mode of miniaturised realism that drifts towards magical realism. The camera gathers what has been fleetingly encountered within familiar surroundings – moments grasped in brief instants and flashes of intuition.

The images portray men and women across generations, both young and old, and a child pressed gently against his mother. Each image originates in the quiet revelation of lived proximity.

Fragments of photographic here-and-now moments are embellished with beads, acquiring a heightened, ceremonial presence. Ornament transforms the ordinary into something akin to a precious relic, shifting lived reality towards another register – one that hovers close to the sacred. Within the cycle appear subtle references to votive forms shaped after parts of the human body – hands, feet, heart – recalling offerings traditionally placed beside altars, sacred images or devotional sculptures in gratitude for grace received. These gestures act as a key to the series as a whole, allowing its colourful shards of imagery to be read as contemporary votive objects: intimate offerings fashioned from memory and attention.

Lina Joniké  
*Gratitude*, 2019.

Three segments. Digital print, beads stitching, 20 x 17 cm



Lina Joniké  
Numismatists, 2025.  
Digital print, beads stitching , embroidery in metal thread, 13 x 13 cm

Lina Joniké  
Raudmen, 2019.  
Digital print, beads stitching, 15,5 x 18 cm





**Lina Joniké**  
**Thread of Time, 2023.**  
Digital print, beads stitching, 19 x 21 cm



**Lina Joniké**  
**Brother II, 2019.**  
Digital print, beads stitching, 13 x 7,5 cm



**Lina Joniké**  
**Lost Button, 2022.**  
Digital print, beads stitching, 12,2 x 48,5 cm

Unburdened by fixed meanings, symbolic weight or prescribed interpretation, the embroideries foreground the needle, the stitch and the bead as active narrators. Each element of the cycle carries its own story, offering the figures that inhabit these works playful ornamental accessories. Embroidery not only envelops fragments of reality but also imbues them with a subtle, luminous playfulness, drawing attention to the well-established histories of the medium.



The artist appears to transform the tradition of needle painting into a form of needle photography, in which threading and stitching do not merely imitate the photographic image but instead ornament and rearticulate it through decorative intervention. Echoing the refinement characteristic of liturgical embroidery, the works simultaneously enact a contemporary inversion, granting everyday experience a sense of ritual significance.

Conceptual embroidery thus brings tradition into dialogue with present-day experience, revealing the poetic play inherent in reality itself. In doing so, embroidery becomes an art of small moments of joy – of authenticity encountered daily and everywhere within lived experience.

**Lina Joniké**  
**Shirt Seamstress, 2016.**  
Digital print, beads stitching, 15 x 9 cm



**Lina Joniké**  
**Amaryllis, 2025.**  
Digital print, beads stitching, embroidery in metal thread, 25 x 16 cm

# GERDA LIUDVINAVIČIŪTĖ

Touch and tactility that awaken the other senses lie at the heart of Gerda Liudvinavičiūtė's work *Embodied wandering* (2026). Textile unfolds here as a conceptual field: a cell encountering a cell, skin touching skin; one body interweaving with others.

Thought, too, becomes a form of weaving – threads of ideas crossing and binding as feelings and emotions knot and gather into ever expanding entanglements. These visible and invisible networks accompany our tactile ways of being and thinking – what Donna Haraway calls tentacular thinking – revealing a world of intertwined existences and shared, interconnected experiences.

Laces of microbes of every kind.  
Woven networks of bodies.  
Fabrics of sentient beings.  
Entanglements of emotion.

Liudvinavičiūtė's work provokes a non-linguistic, bodily felt sense – an embodied sensation that forms the expressive depth of language. Not only human language, but also the languages of the more-than-human sensuous world.

**Gerda Liudvinavičiūtė,  
*Embodied wandering*, installation, 2026.**

Two wearable bronze sculptures, bioplastic, textile net, touch-sensing system, latex, sound, video, light, 130 x 130 cm





Within the installation, touch is transformed into intensities, vibrations and relations. Resembling a large-scale ritual piece of jewellery, the sculptural work becomes – through the act of touching – a sensuous body: a unified form that materialises tactility-in-relation. The installation invites visitors to explore touch as an active process. Contact generates sound in real time, producing vibrations that suggest the emergence of new forms of being.

Wandering across different countries and landscapes, Liudvinavičiūtė's oeuvre draws on open-ended sensory experiences that open onto a more-than-human field of relations. The artist explores how networks of living matter and perception connect humans to a broader biotic community, approaching the human body as an ecosystem shaped through continuous interaction with other organisms and animate forces within a wider sentient matrix.





A key focus of Liudvinavičiūtė's artistic research is the nervous system, approached as a connective tissue shared across living beings. Particular attention is given to the vagus nerve - often referred to as the wanderer - which extends throughout the body and mediates bodily perception.



Her artistic experiments bring together forms of knowledge developed across cultures, including movement-based contemplative practices, breathing techniques and sound. These practices aim to activate perception, deepen sensory awareness and cultivate new modes of being in relation to the surrounding world.

ABOUT

THE ARTISTS

**Laima Oržekauskienė-Ore** is a leading figure in contemporary textile art, celebrated for her innovative fusion of ancient weaving techniques with modern media. Building on her deep understanding of traditional Lithuanian patterns – especially national sashes, which she considers the weavers’ “sacred patterns” – she fuses handwoven tapestries with photography, video, text, and other media. In her practice, she often transfers digital photographic images onto handmade fabric, creating works in which permanence and impermanence, the material and the ephemeral exist in subtle dialogue. Oržekauskienė’s tapestries often draw on abstract archaic motifs such as the “hooked cross,” evoking cosmic structures that dissolve into the translucent virtuality of ornament. She “illuminates” everyday textiles – a belt, a shawl, a garment, a cover, a bedspread – linking individual objects and lives to a larger totality of being. In this way, her work becomes a form of delicate textile poetry, in which radical simplicity, lived reality, and the truth of existence intertwine.

As a professor at the Vilnius Academy of Arts, Oržekauskienė has profoundly shaped contemporary Lithuanian textile art. Her career includes numerous solo exhibitions and participation in international group shows across Denmark, Austria, Poland, India, Japan, and beyond. In recognition of her accomplishments, she was awarded the Lithuanian National Culture and Art Prize in 2005. She also serves as Chair of the Board of the Kaunas Biennial and initiates a range of contemporary art events and international projects.





**Monika Žaltauskaitė Grašienė - Žaltė** is an internationally acclaimed contemporary artist celebrated for her large-scale Jacquard-woven tapestries and installations that open sensory dimensions of life. Her practice – situated at the intersection of textile and photography – explores relationships among skin, memory, identity, technology, everyday life, and nature. By challenging binaries such as subject/object, nature/culture, and material/immaterial, she expands the ontology of fabric to reflect our networked existence. Drapery folds are central motifs in Žaltauskaitė's work: they act like characters, folding and unfolding meanings and revealing what lies in between. In her tapestries, she cultivates a transmedial approach, creating a dialogue between textiles, photography, and new technologies. Through this interplay, she reflects on the textility of the present, expanding the metaphors of fabric and network. Within these interwoven structures, she uncovers the points at which the newest and the most archaic elements converge, revealing unexpected continuities between past and present. In recent years, her tapestries and installations have disclosed a cosmological depth that draws us into reflections on living matter and the interconnectivity of ecosystems.

Her works have been presented at contemporary art biennials, festivals, and international textile exhibitions around the world. She is an active member of the European Textile Network, participating in international exhibitions and symposia and serving as a jury member. Through her multidisciplinary projects, she makes a significant contribution to contemporary textile discourse. In 2021, she was awarded the Golden Muse statuette by the Lithuanian Artists' Association in recognition of her distinguished body of work.



**Lina Jonikė** is one of the most prominent contemporary textile artists in Lithuania and a master of conceptual embroidery. Drawing on quilting techniques, she subtly alludes to ancient embroidered liturgical textiles, garments, and accessories. Yet instead of retelling stories of the past, she weaves narratives of contemporary life, stitching modern experience into cloth and imbuing everyday reality with a sense of ornamentation and quiet sacredness. Across her cycles of work, the artist reflects on the idea of living in the present moment – an experience closely intertwined with questions of identity and place. The human body is one of the central motifs in Jonikė’s work. Onto it, she “draws” ornaments, transforming the figure into a site of symbolic inscription. In her mixed-media canvases, where photographs are delicately overlaid with fine embroidery, fleeting moments appear suspended in time, as though granted a form of eternity. A subtle tension emerges between the photographic image and the embroidered surface, creating an evocative visual dialogue. Alongside her larger-scale compositions, her miniatures stand out as intimate, storyboard-like masterpieces, remarkable for their precision and narrative depth.

Since 1993, she has participated in numerous exhibitions in Lithuania and abroad. Her achievements include an Excellence Award in Japan for her mastery of embroidery, several other distinctions, and, in 2018, the Culture and Arts Prize of the Government of the Republic of Lithuania.

**Gerda Liudvinavičiūtė** is an emerging artist with a background in design. Currently a PhD candidate in art at the Vilnius Academy of Arts, she brings fresh perspectives to contemporary textile art by exploring the textile nature of the body and its relationship with the surrounding environment. Her artistic research is grounded in a post-anthropocentric approach to visual art, drawing attention not only to human entanglements with non-human entities but also to the non-human agencies embedded within human life – and within humans themselves.

She is interested in ontological pluralism and in reconsidering the world from multiple perspectives, including non-human ones. Her creative practice and autoethnography-based artistic research are shaped by the concept of wandering. This notion encompasses both physical travel – movement through different regions of the world – and an inward journey centered on the “wandering nerve” within the human body: a micro-actor inhabiting the body itself. Through participatory creative practices, she brings together these different scales of subjectivity – external landscapes and internal impulses – allowing them to meet and interact within carefully constructed artistic scenarios.

Liudvinavičiūtė creates jewelry-textile sculptural installations as well as visual works that often incorporate video, sound art, and performance. In 2020, she received the DFA Design for Asia Merit Award, and in 2021 she was awarded a Silver Design Award for innovation in creativity. Recently, she has debuted in several international textile art exhibitions in Estonia and Latvia and has participated in artistic residencies in India, Nepal, Japan, and Spain.



# ACKNOWLEDGEMENTS

We would like to express our sincere appreciation to Her Majesty Gyalum Sangay Choden Wangchuck, Queen Mother of Bhutan, and to the Royal Textile Academy, its esteemed Board Members, and Management for their gracious consent to host this collaborative exhibition. We are particularly grateful to Ms. Tshering Uden Penjor, Chief of the Museum Division, Department of Culture and Dzongkha Development, for her invaluable support in fostering institutional cooperation, and to Ms. Kinley Wangmo, Assistant Conservator of the Royal Textile Academy, for her dedicated assistance in the organization and coordination of the exhibition.

Our warm thanks also go to the Contemporary Art Centre Artudio in Kathmandu and its founder and co-director, Kailach K Shrestha, for hosting the exhibition and for their generous organizational support in disseminating the project.

We further extend our sincere appreciation to the Embassy of the Republic of Lithuania to the Republic of India and to Her Excellency Ambassador Diana Mickevičienė, as well as to diplomatic representatives in Nepal and the region, for their support and assistance in promoting the events throughout the region.

We are likewise grateful to the Vilnius Academy of Arts, especially Rector Ieva Skauronė and Dean of the Kaunas Faculty Jonas Audėjaitis, for their support in preparing the exhibition and in creating the opportunity to travel and showcase the artworks.

Our sincere thanks also go to the Lithuanian Culture Research Institute and its Director, Rasius Makselis, for their coordination of the project.

Finally, we gratefully acknowledge the support and funding provided by the Lithuanian Council for Culture.



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ARTUDIO



EMBASSY  
OF THE REPUBLIC OF LITHUANIA  
TO THE REPUBLIC OF INDIA



Vilnius  
Academy  
of Arts

Textile Scripts [exhibition catalogue], edited by  
**Odeta Žukauskienė**  
Vilnius: Lithuanian Culture Research Institute, 2026. – 56 p.

Issued in connection with exhibitions held  
April 16–23, 2026 ARTUDIO Contemporary Art Center, Kathmandu, Nepal  
April 27–May 5, 2026 The Royal Textile Academy of Bhutan, Thimphu, Bhutan

Designer  
**Gerda Liudvinavičiūtė**

Language editor  
**Dalia Aleksandravičiūtė**

Printed by  
**BALTO print**  
Utenos g. 41B, Vilnius LT-08217

ISBN 978-609-8367-00-3

