Pakui Hardware

CLEARVIEW

25.09.2026–
7.02.2027
Arsenal Gallery
Power Station

The duo Pakui Hardware examines the infrastructure and transformations associated with the development of artificial intelligence and machine vision, as well as the traces left behind by these processes. In a world where data transmission speed is crucial to the smooth operation of deep learning systems, fibre-optic cables wind through vast data centres like an invisible nervous system. The same cables cover war-torn landscapes, forming shimmering networks of glass fibre spun by tireless fibre-optic drones. Interweaving the natural, the artificial and the virtual, these delicate polymers create new, hybrid environments. Presented at the Arsenal Gallery power station in Białystok, the exhibition *Clearview* is a poetic reflection on the materiality of technology, the consequences of its expansion and its entanglement with violence. It is also an attempt to imagine its future, less obvious applications.

The installation's architecture is made up of fibre-optic cables, which create a delicate, shimmering yet distinctly material space. In combat conditions, they are used to transmit data between FPV drones and their human operators, particularly where radio communication is not an option. Their almost invisible physicality contrasts with their function: transmitting information that enables, among other things, reconnaissance and the monitoring of combat machines on the battlefield. Physically distanced from its operator, the drone remains tethered to them by a fibre-optic cable, which becomes part of a human-technological nervous system: a thin, fragile line connecting the machine's body, the human body and the anticipated event.

The same material can be used both for protection and for attack. Fibre-optic cables carry information and decisions, including decisions involving potential violence. In the installation *Clearview*, technology therefore does not appear as a neutral tool. It is burdened by political and military applications, yet it also allows us to imagine a world in which the same solutions could be used for purposes other than armed conflict.

Pakui Hardware's interest in fibre optics grew out of observing the consequences of their use in military operations. Kilometres of discarded fibre-optic cables, lying across fields and meadows, entangled in bushes and trees, forming shimmering webs, are artefacts of contemporary conflict, but also a potential source of danger to people and a prospect of longterm environmental pollution. A tangible trace of war unlike any we have encountered before.

This thread is intertwined with the artists' interest in the materiality of non-human intelligence and the possibility of designing new systems and orders. Among the planes woven from fibre optics, animated by a specially designed choreography of light, are objects made of textiles, resin, aluminium and stainless steel. They take the form of hybrid witnesses, survivors seeking shelter, or imagined beings yet to come, at once material and phantasmal. They are remnants of something that has happened or may yet happen. Their existence is suspended between technology and biology.

The objects evoke the postures we assume when seeking protection from a calamity sent by fate. In doing so, they introduce a motif of fragility that stands in a paradoxical relationship to the technological functionality and power of the materials used. That which is meant to provide control and security proves delicate, vulnerable to rupture, deformation and decay. Is it a coincidence that, in Greek mythology, fate was personified by the Moirai, who spun and cut the thread of human destiny, as thin as a fibre-optic cable?

Light structures the space of the installation like the memory of a distant sunset. Its lyrical presence becomes a leitmotif of the exhibition, introducing a romantic element into the technological landscape. The objects seem suspended between process and product, between the machine and its phantom. They evoke repair, enhancement and the maintenance of the body's shell, as well as biomechanical engineering, a field that makes it possible to replace damaged body parts and, in the future, perhaps create new, hybrid forms of the body.

The long, irregular aluminium elements used in the objects, in turn, evoke the remnants of war machines deformed by extreme heat. Metal melting in the moment of an explosion loses its original function and form, leaving rivulets that solidify on the ground. For the artists, destruction becomes a process of creation: the machine loses its material functionality, while its remnants begin to exist as a new entity, a trace or a record of an event fused into the organic-mineral fabric of the earth.

Returning once again to mythology, *Clearview* can be seen as evoking Ariadne's thread, which enabled Theseus to find his way back out of the Minotaur's labyrinth. Yet contemporary fibre-optic cables no longer guide humans through the labyrinth; instead, they themselves become part of its technological structure. Pakui Hardware's work offers the possibility of reversing this order. Here, military technology operates beyond its original purpose, as a tool for potential

transformation. In this sense, the installation takes on a pacifist and emancipatory dimension, not by turning away from technology, but by changing the way it is understood and used.

After the hypothetical end of wars, and the possible disappearance of the human species, vast areas of the Earth may remain covered in webs of fibre-optic cables. The remnants of conflict would then become traces of an extinct civilisation, material awaiting other uses and other users. Perhaps the organisms that inherit the planet will use it in a more caring and responsible way. But must humanity really come to an end for life on Earth to exist without domination and the struggle for influence?

A video sculpture, illuminating the second room with pulsating light, completes the narrative layer. Images of plants recorded by a digital device operating in the infrared spectrum introduce another perspective, one that is not only non-human but also captured in a range of wavelengths inaccessible to the human eye. The dominant motif is Sosnowsky's hogweed (Heracleum sosnowskyi), which grows around the artists' studio. Appearing as an invasive species, the plant becomes a local witness to environmental change. Its presence raises questions about expansion, adaptation and coexistence, but also about who has the right to determine the boundary between what is native and what is foreign.

The installation *Clearview* thus moves from military technology through the material remnants of conflict to machine vision. Metal, glass, light, polymer, technical cables and living organisms intertwine to form a single landscape. It is neither a vision of the future nor a document of the present. Rather, it is a phantasmal image of a world in which technologies and non-human organisms are beginning to construct new orders, previously unknown.

BIOGRAPHIES

Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda) is a Lithuanian artist duo founded in 2014. Their collaborative practice explores the relationship between materiality, the body, and technology through sculptural and spatial installations. The duo has presented solo exhibitions at institutions such as Zachęta National Gallery of Art (Warsaw), BALTIC Centre for Contemporary Art (Gateshead), and MUMOK (Vienna). In 2024, together with Marija Teresė Rožanskaitė they represented Lithuania at the 60th Venice Biennale. Their work has been featured in international biennials, including Performa Biennial, the Bukhara Biennial, Istanbul Biennial, the 13th Baltic Triennial in Vilnius, and Biennale Gherdëina (Italy). They have also participated in group exhibitions at Kunsthalle Basel, MAXXI Rome, the national galleries in Prague and Vilnius, CAPC Bordeaux, and BOZAR Brussels.

Eliza Urwanowicz-Rojecka – Polish sociologist, culture studies and globalisation studies graduate. Curator, co-ordinator and initiator of projects in the field of visual arts, and humanities-and-social sciences. Part of the Arsenal Gallery in Białystok team for over 10 years. Curator and co-curator (i.a. with Ewa Chacianowska, Nikita Kadan, Katarzyna Różniak-Szabelska, Sergey Shabohin, Monika Szewczyk, Jakub Wróblewski, Natalia Vatsadze, Zuzanna Sękowska) of the following exhibitions: “Solidarity and Agency”, “Fear”, “Kateryna Lysovenko. Cemetery Garden”, “Planetary Consciousness”, “Radical Parenthood”, “New Ecosystems of Art”, “Monika Drożyńska. Word of Resistance”, “Planetary Consciousness. New Ecosystems of Care”. Co-ordinator of such projects as Children’s Gazette and Happiness Research Laboratory. Initiator of City-Space-Community and New Eco-Philosophies (with professor Bartosz Kuźniarz) event campaigns organised within the remit of the Arsenal Gallery’s public programme. Co-curator (with professor Jakub Wróblewski) of the Virtual Occurrence Horizons – New Digital Reality Development Forecasts platform. Manager of the MAKERS (Mobilising Arts, Knowledge and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking) programme delivered as part of the Horizon Europe programme.

Jakub Wróblewski (b. 1983) – interdisciplinary artist, creator, researcher, and director of VR experiences (*Bardo, Lovestory, Channelers*). In his practise he focuses on audiovisual storytelling, immersive projects, artistic and scientific research, video, interactive film, graphic design, and visual narrative structures. His artistic strategy is based on exploring and expanding the boundaries of the medium he is currently working with. Since 2017, he has primarily worked on virtual reality, game engines, experiments with 3D technology, embodiment in VR, and aesthetics. Since 2022, his practice and research have focused on the analysis and application of artificial intelligence and machine learning tools. He is a university professor at the Faculty of Media Art at the Academy of Fine Arts in Warsaw, where he heads the 3D and Virtual Events Studio II. He has lectured in Poland, Belgium, India, England, Turkey, the Netherlands, and Norway.
More info: https://jakubwroblewski.com/

Sigita Simona Paplauskaite – space choreographer based in Vilnius. Through experiments and ongoing projects, she aims to expand ways of collaborating and creating new knowledge in the pursuit of building authentic and stimulating places. Her work ranges from land art projects to architecture and exhibition design. With years of experience working in Belgium, Lithuania, Denmark, the Netherlands, and the UK, Sigita Simona's work takes on an interdisciplinary approach to spatial practice, bringing together landscape, architecture, art, and cross-disciplinary research.
More info: www.sigitasimona.com

Julius Kuršys – Lithuanian lighting designer, photographer, and educator with a master's degree in photography and media art from the Vilnius Academy of Arts. With over a decade of experience designing lighting for national and independent theatres across Lithuania, he received the Ministry of Culture's Professional Performing Arts Award in 2024 for his work on stage productions. Alongside his theatrical projects and personal visual art exhibitions, he shares his technical expertise as a lecturer in event technology and lighting communication at Vilnius Gediminas Technical University.

ACCOMPANYING EVENTS

venue: Arsenal Gallery power station, Białystok, 13 Elektryczna Street
(entrance from Świętojańska Street)

25 September (Friday), 6 pm
Exhibition opening

26 September (Saturday), 9.45 am–5.15 pm
Digital Sustainabilities Conference
The event inaugurates the project The Makers: Mobilizing Arts, Knowledge, and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking.
Conference held in English, free admission

26 September (Saturday), 10.00 am
Guided tour of the exhibition with artists
Due to the *Digital Sustainabilities* conference, the exhibition will be closed to visitors following the guided tour

25 October (Sunday), 12 pm
Guided tour of the exhibition in Ukrainian with Yulia Kostereva

25 October (Sunday), 1.30 pm
Guided tour of the exhibition in Belarusian with Alina Wawrzeniuk

28 November (Saturday), 12 pm
Critical Philosophy of Technology**:** guided tour of the exhibition with Michał Krzykawski
Part of the *New Ecophilosophies of Art* series

30 January (Saturday), 11 am
Soft Connections**:** a workshop for adults inviting participants to experience the exhibition through movement, the senses and mindfulness. Led by Ksymena Wojtkowska

7 February 2027 (Sunday), 12 pm
Closing artist-curator tour of the exhibition in English with consecutive interpretation into Polish

6 October 2026–7 February 2027 (Tuesday – Sunday), 10 am-5 pm
MAN-U-FACTURERS: self-service baskets for families and friends, containing creative tasks designed to deepen engagement with the exhibition. No registration required. Included in the exhibition admission ticket.

Individual or group tours of the exhibition are available
Registration: m.mackenzie@galeria-arsenal.pl or by phone: 85 87 42 061

Tours with audio description (in Polish) available from 10 November 2026
Registration: j.bietkal@galeria-arsenal.pl or by phone: 85 87 42 041

COLOPHON

curatorial team:
Eliza Urwanowicz-Rojecka and Jakub Wróblewski

architecture:
Sigita Simona Paplauskaitė

lighting design:
Julius Kuršys

production and coordination:
Ewa Chacianowska, Urszula Dąbrowska, Yulia Kostereva, Eliza Urwanowicz-Rojecka

exhibition visual identity:
Vytautas Volbekas

exhibition installation:
Maciej Zaniewski, Kacper Gorysz, Krzysztof Kazimierski, Kyle MacKenzie,
Michał Małeczek, Mateusz Smorczewski

conservation supervision of the works on display at the exhibition:
Martyna Dąbrowska-Wojteczek

communication and promotion:
Gabriela Owdziej, Piotr Trypus

Polish to English and English to Polish translation:
Anna Bergiel

editing and proofreading:
Ewa Borowska, Agnieszka Lenkiewicz-Ołdytowska

video documentation of the exhibition:
Jan Szewczyk

photo documentation of the exhibition:
Ugnius Gelguda

education:
Katarzyna Kida, Justyna Kołodko-Bietkał, Ksymena Wojtkowska

legal advice:
Urszula Dubieniecka-Kiszło

administrative support for production:
Aneta Szekalska

audience service and audience development coordinator:
Maja MacKenzie

exhibition supervisors:
Maja MacKenzie, Krzysztof Kazimierski, Małgorzata Kopciewska, Tomasz Lelo, Kyle MacKenzie,
Mateusz Smorczewski, Piotr Trypus, Olena Turowska, Ksymena Wojtkowska

multimedia solutions:
Eidotech Polska

EIDOTECH • Polska

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LITHUANIAN COUNCIL FOR CULTURE

The event ***DIGITAL SUSTAINABILITIES*** is part of the project
The Makers: Mobilizing Arts, Knowledge, and Education to Reclaim Human Agency Strategies for the Age of Machine Thinking

TheMakers Strategies for the Age of Machine Thinking

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MEDIA PARTNERS

notes na 6 tygodni

Białystok Online

ORGANISER

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municipal cultural institution

G A L E R I A Arsenal

Białystok

Venue
Arsenal Gallery power station
Białystok, 13 Elektryczna Street (entrance from Świętojańska Street)

Exhibition open
Tue–Sun: 10 am–6 pm, last admission to exhibition is at 5.30 pm
entrance fee: 8 PLN, reduced 4 PLN,
free admission on Thursdays
a detailed price list with a list of discounts is available at: galeriaarsenal.pl/zaplanuj-wizyte/
The Gallery accepts the Large Family Card, the Białystok Large Family Card and the Active Senior 60+ Card

Arsenal Gallery in Bialystok offers free entry to exhibitions and events to all refugee persons
Галерея Арсенал у Білостоці пропонує всім біженцям безкоштовний вхід на виставки та заходи
Галерэя Арсенал у Беластоку прапануе ўсім бежанцам бясплатны ўваход на выставы і мерапрыемствы