



Jonas Kulikauskas

Kulikauskas Portfolio
University of Virginia



Jonas Kulikauskas

Still Life

2020

I asked one of the sisters,
“What mostly do you do here?”
She replied,
“Mostly...we eat and we pray.”

My camera is typically loaded with black and white film but the overcast skies and the dark monastery rooms made for poor light conditions. The purpose of this 1,100-mile road trip is to clear my head and push myself out of my comfort zone, so I resort to shooting digital and in color. Because the premises are private, photographing the sisters isn't possible without obtaining 26 release forms. My movement is limited as many of the rooms and sections of the building are off limits. The snow picks up and walking outside requires winter gear I'm not prepared for. Needless to say, my options are limited.

Time to pause. Silence is observed from 9pm to 9am. Embrace this monastic living, this still life. Join the sisters for daily prayer. Share meals three times a day. We eat and we pray is now my mantra. Stop wandering. Stop seeking. Stop projecting. The answers aren't out there. Break bread in this dining room. At this table. This place. Right here. Now.

Monastery of St. Gertrude
Artist in residence
January 2020
Cottonwood Idaho



Still Life

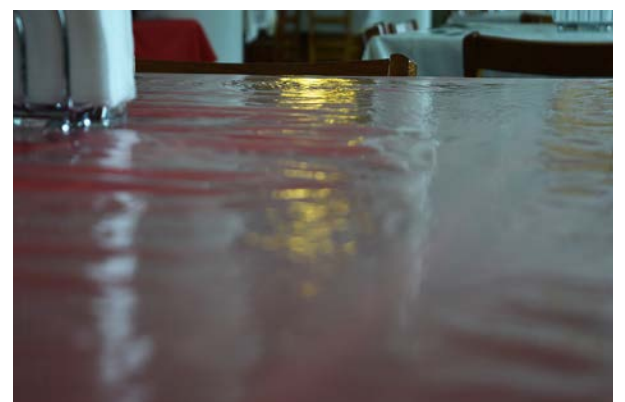
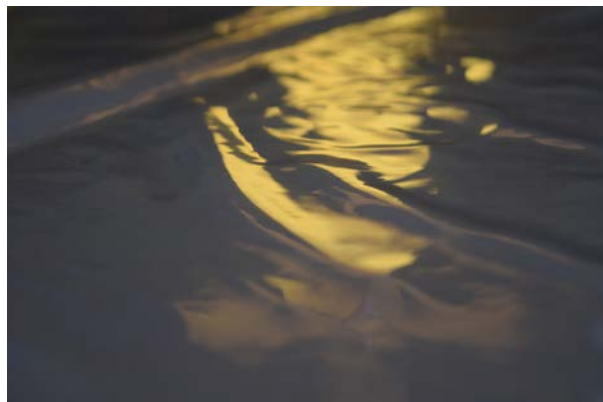
Author: Jonas Kulikauskas

Hand binding: Sister Placida Wemhoff

24 pages

12 color photographs

9" tall by 11.5" wide



Still Life, 2020



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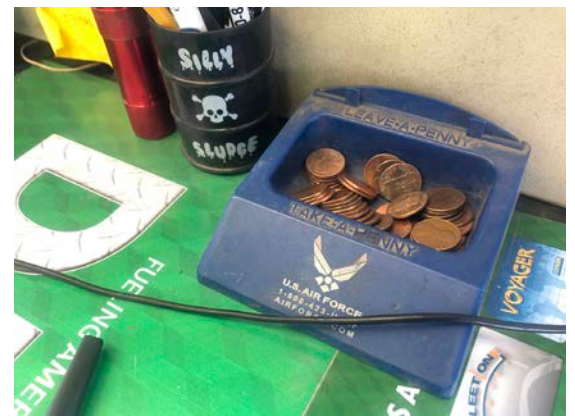
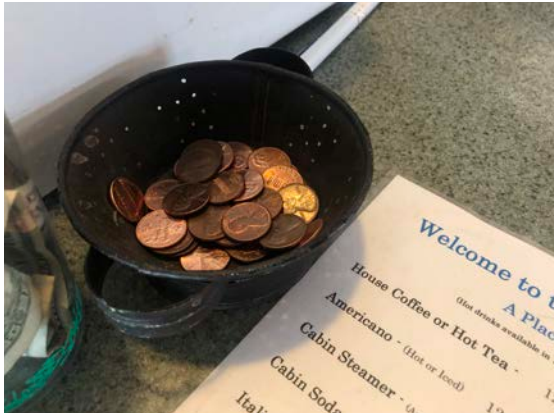
Penny Trays

2019–ongoing

Penny trays are found in convenience stores and markets all around America. Some are commercially fabricated while others are hand made. There is no law or formal rule applied. If one has extra, they pay it forward. Someone else finds willingness to accept help and takes it. One doesn't know if the person who left the penny was "good" or "evil" and it isn't clear how the penny will be used at all. This unwritten contract seemingly built on kindness persists.



Penny Tray No. 1, 11" x 14", archival print, Jonas Kulikauskas, 2019





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Yosemite People

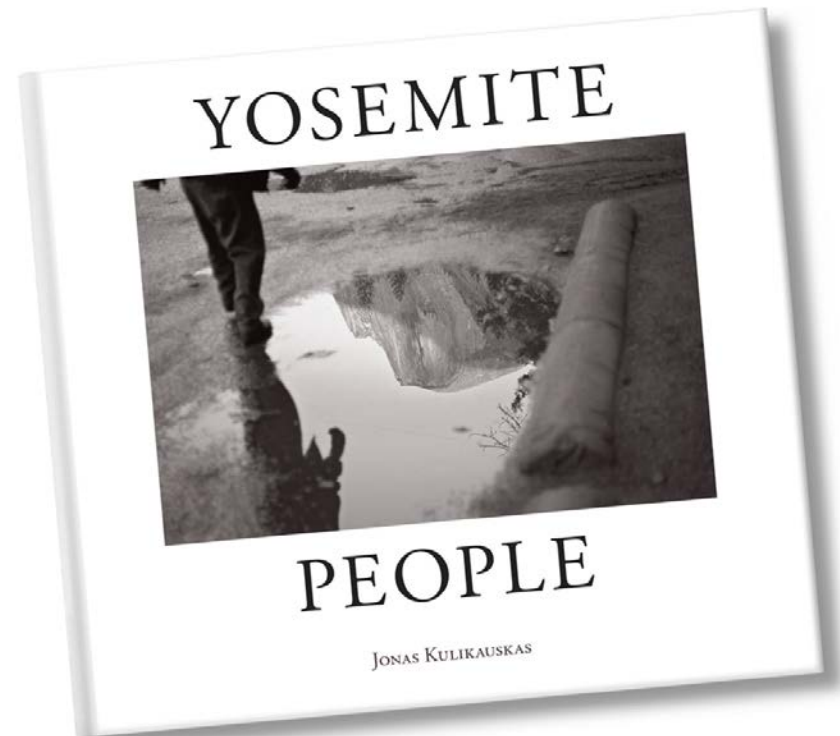
2014-16

The concept for Yosemite People was sparked by chance while I waited for my oatmeal in the grand dining room of the historic Ahwahnee Hotel in January 2014. As I was enjoying the scenery of Yosemite National Park through sixteen-foot-tall windows, a member of the wait staff crossed in front of me, obstructing my view. With one clean, crisp motion, she threw a tablecloth into the air and neatly laid it flat. She then proceeded to painstakingly iron out the creases with her hands. I could feel the care being transferred to the next guest. It was lovely. I reached for my camera and took a shot. Although views of Half Dome and Yosemite Falls were mere steps away, my preference was to photograph this person . . . this moment.

Inspired, I ran with this theme and returned to the park with my 35mm camera nineteen times over a two-year period. Of the four million annual Yosemite visitors I observed, there seemed to be a shared, unwritten agreement stating, "Let's all hurry to the same place to be alone." The locals on the other hand have a quiet strength and humility. They serve weekend warriors, accept modest living quarters, and coexist in a tightly knit community. The payoff, of course, is waking up every morning in a proverbial paradise.

Project site:

<http://www.YosemitePeople.com>



Yosemite People

Published by A Thousand Words Press

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168 pages

139 black and white photographs (duotones)

20,000 words (approx.)

11" tall by 12" wide



Curry Village, Main Parking Lot, 35mm film, various sizes, 2014



Ahwahnee Hotel, 35mm film, various sizes, 2014



Basket Weaver, Julia Parker, 35mm film, various sizes, 2014



Ranger Ben, 35mm film, various sizes, 2015



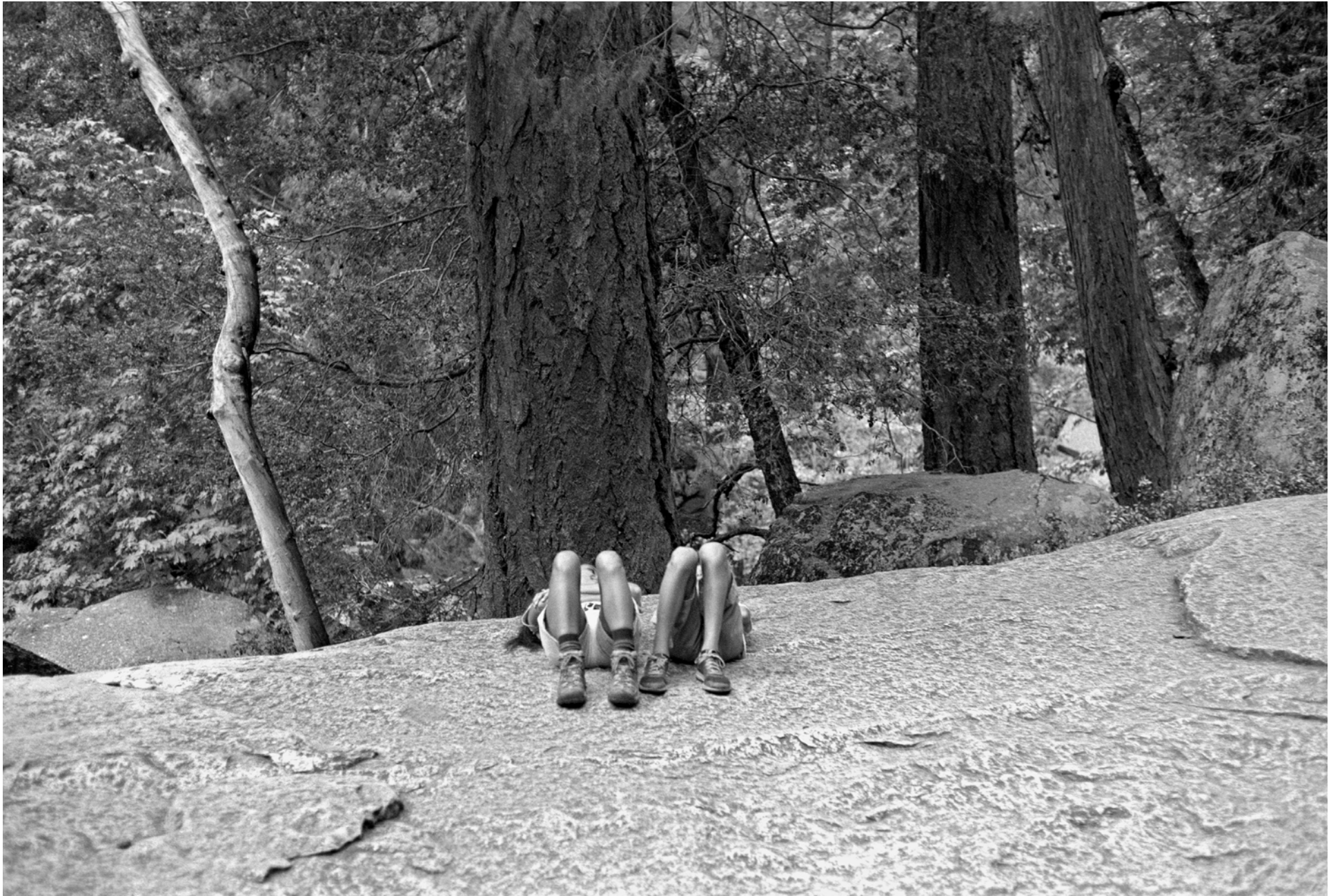
Yosemite Fall, 35mm film, various sizes, 2015



Lake Tenaya, 35mm film, various sizes, 2015



Half Dome, Trail View, 35mm film, various sizes, 2014



Mist Trail, 5mm film, various sizes, 2015



El Capitan, 35mm film, various sizes, 2014



Glacier Point, 35mm film, various sizes, 2015

St. Casimir's Parish 2012

More than a 150 years ago, photographers traveled from town to town by photographic van documenting communities. I am doing a modern version of the same, by capturing the spirit of the Los Angeles Lithuanian community at St. Casimir's Parish using the civil war era wet plate collodion process. This project started in January of 2012 and is being shot over a one-year period using my antique, 8"x10", large format camera. The images start as glass plate negatives from which I make contact prints using various alternative processes and traditional gelatin silver prints.

I was baptized at St. Casimir's and remarkably, I now live in what used to be part of the nunnery adjacent to the church in the Los Feliz neighborhood of Los Angeles. My family is Lithuanian and this is where I attended Saturday school, accepted my first communion, danced at folk dancing festivals, and shared many adventures as a Lithuanian scout. It is this life experience and tradition at this 60-year old institution that inspired and drives this project.



Jonas Kulikauskas (center) with Lithuanian scouts at M.K. Čiurlionis National Museum, Presidential Palace Museum, Kaunas, Lithuania 2012 Kaunas International Photo Festival



Original Church Cross, wet plate collodion, 8"x10", silver gelatin print, 2012



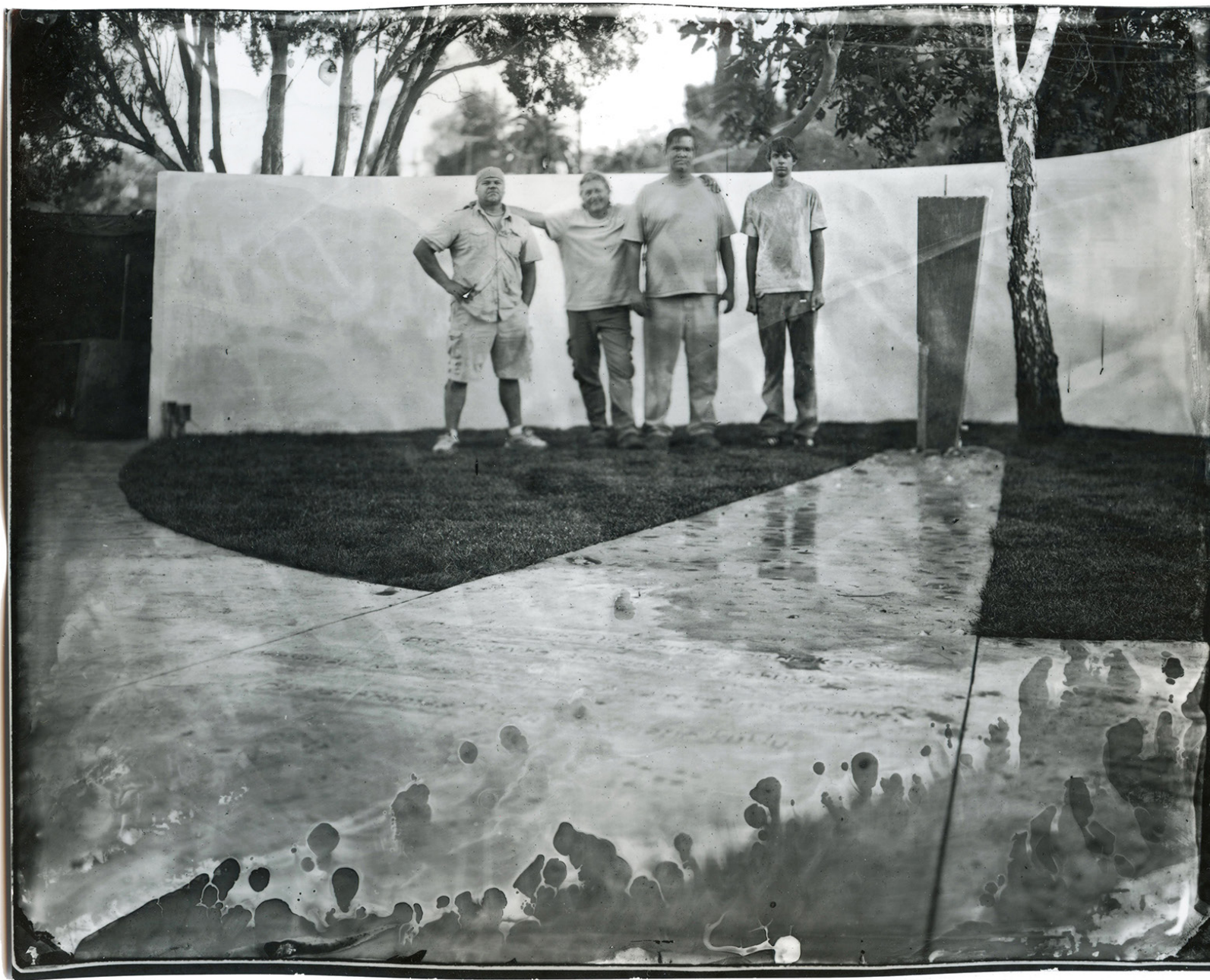
Danguole Varnas, Director, Spindulys folk dancing group, wet plate collodion, 8"x10", silver gelatin print, 2012



Justina and Loreta, wet plate collodion, 8"x10", silver gelatin print, 2012



Construction crew, wet plate collodion, 8"x10", silver gelatin print, 2012



Sculpture installation crew, wet plate collodion, 8"x10", silver gelatin print, 2012



Gintaras Cesiunas, sculptor, wet plate collodion, 8"x10", silver gelatin print, 2012



St. Francis of Assisi, wet plate collodion, 8"x10", silver gelatin print, 2012



Sacristy, wet plate collodion, 8"x10", silver gelatin print, 2012



Erikas Petraitis, wet plate collodion, 8"x10", silver gelatin print, 2012



In memorium, wet plate collodion, 8"x10", silver gelatin print, 2012