Tomas Martišauskis (b. 1977 Klaipeda, Lithuania) graduated from Department of Sculpture at Vilnius Academy of Arts, receiving MA of visual arts in 2006. In 2005 he was an exchange student at Academy of Fine Arts Helsinki. Since 2000 he participates in group shows in Lithuania and abroad, makes solo shows. In 2004 he received the NORD/LB Lietuva award. Since 2007 he teaches sculpture, instaliation and drawing in Justinas Vienožinskis Art School in Vilnius. From 2015 he's doing Phd in Vilnius Art Academy Fine Arts Doctoral Studies.

The **Main Concern** of Tomas Martisauskis is apparently in converting one plastic, meaningful entity into another, though certainly having in mind that this means playing with the category of objectivity. The artist uses such transformations and plays as his main creative tactic. He starts from basics and classics: intertwines issues of his discipline – that of sculpture – with Joseph Kosuth's rhetoric of "three chairs" (we may well remember here a chair covered with a piece of fabric, which Martisauskis converted into a mini-model and digital layouts). True, that in regard to form the artist pushes the above issues closer to nowadays, confining them to the narrower sphere of digital technologies, or to transformations of sculpture as a 3D object (of virtual sculpture in the broad sense). According to Martisauskis himself, everything starts from an object. Be it a chair, fabric folds, or a piece of clay clenched in a hand. The piece goes under 3D scanner; the output – a digital code – can be converted in various ways and rendered into different shapes – visual, textual, etc. That is to say, the material resistance, the "positive" and "negative" relation between sculpture and space functions here rather as mere idea. The major part of conversion (transformation) labour is done by computer, and only after the sculptor himself (sometimes) intervenes again, yet rather as a postproduction operator: the primary object can be converted (yet again) into a text file, number sequences, or a soundtrack of a Mac speech synthesizer reading them. Sometimes the object comes back to more or less physical shape – the clenched clay piece, or rather its digital version, is "restored" manually, drawing an endless vector sequence on a wall or installing a tangible plastic object in a gallery, only, for instant, enlarged to the optimal scale 1:34. Martisauskis places the object, or let's be precise its digital characteristic into different coding systems and obtains this way different shapes of it (or of its idea), although "objectively" they all represent the very same object. One can say Martisauskis consciously restrains authorial functions and definitions of sculpture, giving them over to the mechanical logic of computer.

Selected solo exhibitions include Ar/arba, Malonioji project space, Vilnius (2014); *Creature,* Reyakjavik Art Museum,(2013); Artscape France - Pierre Labat / Tomas Martišauskis. Vartai Gallery, Vilnius(2011); Index, ARTima Gallery, Vilnius (2006); Indexes of Reality, Akademija Gallery, Vilnius(2006);

Selected group exhibitions include From the artists studio, Vartai Gallery, Vilnius(2010); Created in Klaipeda?. Exhibition Hall, Klaipėda(2009); Lithuanian Art'08/ Photography. Contemporary Art Centre, Vilnius(2008); Art Festival of Tomas Mann - visual art program. Neringa(2008); Selfobjects. Lithuanian Art Museum, Radvila Palace, Vilnius (2006); Light boxes exhibition. ARTima Gallery, Vilnius (2006); Exhibition of Vilnius Academy of Fine Arts MFA Graduates. Printing House, Vilnius, (2006); Liubov. Minsk Art Academy. Minsk (2006); Enthusiasts. Contemporary Art Centre, Vilnius, (2006); 9,2 m2. Huuto Gallery, Helsinki, (2006); ePOCHOJ. Art Exhibition Hall, Klaipėda (2004);
Tomas Martisauskis took part in Techno - ecology residency programme at Nida Art Collony (2013) and now he **Lives and Woks** in Vilnius.