

ARTISTIC EXPLORATIONS OF THOUGHT

AURIUS V. PLIOPLYS

ART RESUME

Revised April 5, 2009

BORN: 1951, Toronto, Canada
RESIDENCE: Chicago, Illinois
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ONGOING ART EXHIBITS:

Illinois Institute of Technology, Chicago, IL, Emergence

Mark Shale, 900 N. Michigan Ave., 3rd level, Chicago, IL, Thoughts From Under a Rock

University of Chicago, Donnelley Biological Sciences Learning Center, Pritzker School of Medicine, Chicago, IL

Rockefeller Memorial Chapel, Inter-religious Center, University of Chicago, Chicago, IL

Blackstone Hotel, 5th flr. conference room, 636 S. Michigan Ave., Chicago, IL

Balzekas Museum, 6500 S. Pulaski Ave., Chicago, IL

INDIVIDUAL ART EXHIBITS:

Meaning, Washington Project for the Arts, Washington, DC, April 4-May 6, 1978

Mirrors, Dolly Fiterman Gallery, Minneapolis, MN, July 29-August 29, 1980

Photographs, Galerija, Chicago, IL, October 24-November 15, 1980

Doorways, Dolly Fiterman Gallery, Minneapolis, MN, March 9-April 10, 1982

International SIETAR conference, Montreal, Canada, May 1987 (exhibit brochure with one reproduction)

Thoughts, Galerija, Stickney, IL, Nov. 1987

The Form of My Life, Contemporary Art Center of Vilnius, Vilnius, Lithuania, June 16-July 23, 1995 (exhibit catalogue with 5 reproductions) (Exhibit was organized by the Balzekas Museum, Chicago, IL, and the Contemporary Art Center of Vilnius. Funding was provided by the Chicago Artists International Program of the City of Chicago, Illinois Arts Council, United States Information Service, Chicago Sister

Cities International Program, Paul and Gabriella Rosenbaum Foundation,
United

Airlines and Lufthansa Airlines.)

Supremacy of Thought, Submission of Thought, Implementation of Thought,

Suspension of Thought, Artemisia Gallery, Chicago, IL, January 30-

February 24, 1996 (catalogue with 29 color reproductions)

Qualities of Thought, ARC Gallery, Chicago, IL, January 31-February 22, 1997

Thinking: Memory, North Central College, Naperville, IL, December 22, 1997-January
28, 1998.

Consciousness Defined (an installation art work), Balzekas Museum, Chicago, IL,

February 27-April 12, 1998 (catalogue with 14 reproductions)

Consciousness Defined (an installation art work), Cleveland State University,

Cleveland, Ohio, September 4-18, 1998

Neurotheology: from Christ to Cajal, Balzekas Museum, Chicago, IL, April 7-June 27,

2000 (color catalogue with 22 reproductions) (Exhibit supported by ECPC, Illinois
Arts Council and City Arts Grants)

Neurotheology, Oasis Gallery for Contemporary Art, Marquette, Michigan, October 4-

31, 2002

Neurotheology: Physician, Artist, Philosopher, University of Oregon, Eugene, Oregon,

November 1 to December 14, 2002

Neurotheology, International Museum of Surgical Sciences, Chicago, IL, February 7-

April 24, 2003

Thoughts From Under a Rock, part of Think Art, FLATFILE Contemporary, Chicago, IL,

July 18 to August 22, 2003 (exhibit in conjunction with Absolut Vision 8 "A World
of Art in Chicago", sponsored by the Chicago Art Dealers Association) (catalogue
with 18 color reproductions)

Thoughts From Under a Rock, Mark Shale, 900 N. Michigan Ave., 3rd level, Chicago, IL,

September 15, 2003—ongoing.

Thinking, Wisconsin Union Galleries, University of Wisconsin, Madison, Wisconsin,

June 3 to July 18, 2004

Mintys is po Uolienos Nuolauzu, Akademija Gallery, Vilnius Academy of Art, Vilnius,

Lithuania, September 3 to 18, 2004

Mintys, Monkute-Marks Art Museum, Kedainiai, Lithuania, October 15 to November 27,

2004

Symphonic Thoughts, National M. K. Ciurlionis Art Museum, Kaunas, Lithuania, May 20

to June 19, 2005

Neurotheology, Rockefeller Memorial Chapel, University of Chicago, September 14 to

November 24, 2006

Balzekas Museum, Chicago, IL, Thinking and the Thought Process: A 25 Year

Retrospective Exhibit, Balzekas Museum, Chicago, IL, September 9, 2006 to
June 10, 2007. This exhibit was supported by The Illinois Arts Council, the
Chicago Department of Cultural Affairs, and by ECPC.

Illinois Institute of Technology, Chicago, IL. Emergence. March 5 through September,

2009

2008

This year was dedicated to the preservation of my departed sister's, Ramute Plioplys', art work. Museum exhibits were established in Chicago, IL, Minneapolis, MN, Toronto, Ontario, Canada, and Portsmouth, England. Also, all of her artistic accomplishments were photographed and a website created: www.ramute-plioplys.com.

JURIED AND GROUP EXHIBITS:

Ciurlionis Gallery, Chicago, IL, March 1975 (catalogue and reproduction)

Ciurlionis Gallery, Chicago, IL, May 1975 (catalogue and reproduction)

8th Annual Juried Athenaeum Show, Alexandria, VA, April 1977

Mary's Art, Alexandria, VA, December 1977

Rockville Civic Center, Rockville, MD, February 1978

Hart House Gallery, University of Toronto, Toronto, Canada, May-June 1978

Contemporary Washington Artists, Washington Project for the Arts, Washington, DC, January 9-February 10, 1979

Artists Books, Washington Projects for the Arts, Washington, DC, July 1978-December 1978

Copy-Art D.C., Local 1734 Gallery, Washington, DC, March 2-April 2, 1979 (catalogue and reproduction)

Electric Gallery, Toronto, Canada, January 1979-May 1979

National Collection of Fine Arts (currently named the Museum of American Art), Smithsonian Institution, Washington, DC, sculpture on public display, Aug. 1978-May 1979

Artists' Books, Visual Studies Workshop, Rochester, NY, November 6-9, 1979

Inch Art, Rochester, MN, touring exhibit, January-December 1980

Foot in the Door Show, Minneapolis Institute of Art, Minneapolis, MN, April-May, 1980 (catalogue and reproduction)

Minnesota Energy, Tweed Museum of Art, Duluth, MN, July, 1980 (catalogue and reproduction)

Artists Books, Printed Matter Inc., New York, NY, Jan. 1980-Dec. 1988 (catalogue)

Artists' Publications, Tweed Museum of Art, Duluth, MN, November 1980 (catalogue and reproduction)

So Take It To The Press, MoMing Gallery, Chicago, IL, October 1981 (catalogue and reproduction)

Minnesota Artists, Dolly Fiterman Gallery, Minneapolis, MN, January 12-March 5, 1982

9'th Biennale Internationale d'Art Photographique, Nivelles, Belgium, September 24-October 17, 1982

Encan Annuel de Photographies, Gallery VU, Quebec City, Canada, December 5-14, 1985

Paroda '87, Chicago, IL, touring exhibit, 1987

Homage to Marcel DuChamp, London, Canada, July 28-August 30, 1987 (catalogue and reproduction)

- Lithuanian Art 1988, Chicago, IL, touring exhibit, 1988 (catalogue and reproduction)
- Daile '90, Ciurlionis Gallery, Chicago, IL, February-March 1990 (catalogue)
- Daile 1992, Ciurlionis Gallery, Chicago, IL, February 1992
- Daile '93, Ciurlionis Gallery, Chicago, IL, January 1993 (catalogue)
- The Death: Born in the U.S.A., Lithuanian Museum of Art, Lemont, IL, January 16-February 10, 1993 (catalogue and one reproduction)
- The Atomic Age Opens, Bowling Green State University, Bowling Green, OH, June 15-September 15, 1995 (catalogue and reproduction)
- Opening Doors, Art Center of Douglas County, Castle Rock, CO, June 16-July 15, 1995
- ARC Regional II Exhibition, ARC Gallery, Chicago, IL, July 5-July 29, 1995 (exhibit judged by Mr. Richard Francis, Chief Curator, Museum of Contemporary Art, Chicago, IL; 20 artists were selected from 300 submitting artists)
- 11th Annual National Juried Exhibition, Part II, Works on Paper, Berkeley Art Center Association, Berkeley, CA, November 19-December 23, 1995 (Exhibit was judged by Ms. Sandra Phillips, curator of photography of the San Francisco Museum of Modern Art; 51 artists were selected from 700 submitting artists; out of the selected artists, juror's award was granted for the exhibited work--in total 14 juror's awards were granted.)
- Mongerson Wunderlich, gallery artists exhibit, 704 North Wells, Chicago, IL, Jan.-May, 1996
- Arrivals and Departures: Chicago Artists International Program on View, Chicago Cultural Center, Chicago, IL, Jan. 27-April 7, 1996 (Exhibit was organized by the Chicago Department of Cultural Affairs and was supported by grants from the United States Information Agency, United Airlines, Lufthansa Airlines, the Paul and Gabriella Rosenbaum Foundation and the Illinois Arts Council, state agency.)
- Space is the Place: Science and Technology, Northern Virginia Community College, Annandale Campus, December 4, 1995-January 31, 1996 (catalogue)
- The Art of Medicine II, Columbia Michael Reese Hospital, Chicago, IL, March 25-29, 1996
- Toward a Science of Consciousness, University of Arizona, Tucson Convention Center, Tucson, Arizona, April 8-13, 1996
- Superconcentrated (in association with the Art 1996 Chicago at Navy Pier exhibit), TBA Exhibition Space, Chicago, IL, Sponsored by the Contemporary Arts Council, April 19-May 24, 1996
- Selected Photographers, Mongerson Wunderlich Gallery, Chicago, IL, May-June, 1996
- Post Masters, College of Visual Arts, St. Paul, MN, Summer, 1996 (catalogue)
- 4th Annual Open Exhibition, Resurgam Gallery, Baltimore, MD, exhibit curated by Mr. James W. Mahoney, June 13-July 14, 1996
- 7th National Juried Exhibition, Artist Slide Review, Viridian Gallery, Exhibit curated by Ms. Lisa Phillips, Curator, Whitney Museum of American Art, New York,

- NY, June 11-29, 1996
- Visions Touring Art Exhibition, Visions Gallery, Virginia Beach, VA, June 15-July 10, 1996
- National Competition, First Street Gallery, New York, NY, June 18-July 6, 1996 (35 artists were selected from over 1,200 submitting artists, curated by Mr. Tom Cugliani, Marlborough Gallery, NY.)
- Absolute Vision Chicago: Chicago Photographers, Mongerson Wunderlich Gallery, Chicago, IL, July 11-August 31, 1996
- Shockoe Bottom Arts Center: Visions Touring Art Exhibition, Richmond, VA, July 12-August 12, 1996
- Perfection in Exile, Balzekas Museum, Chicago, IL, August 23-November 22, 1996 (Exhibit was funded by the Community Arts Assistance Program Grant from the City of Chicago Department of Cultural Affairs and Illinois Arts Council Access Program; Ethnic Cultural Preservation Council; Lithuanian Endowment Fund)
- Visions of the Mind: the Darker Side, Danforth Gallery, Portland, ME, October 10-31, 1996 (Exhibit was juried by Ms. Rosamund Purcell; 80 pieces were selected from 900 submitted works.)
- Life-Size, N.A.M.E. Gallery, Chicago, IL, October 18-November 16, 1996, (exhibit curated by Mike Hall; two exhibit catalogues with reproductions)
- 7th Annual Photo Exhibit, Frank Center for the Arts, Shepherd State College, Shepherdstown, W. Va., November 13-December 8, 1996
- Visions of World Peace, Galerie Lumiere, Savannah, GA, January 6-February 2, 1997 (benefit exhibit for Amnesty International)
- Art and Science, Mariboe Gallery at the Peddie School, Hightstown, NJ, January 17-February 17, 1997
- Photowork '97, Barrett House Galleries and School of Art, Dutchess County Art Association, Poughkeepsie, N. Y., March 22-April 26, 1997 (exhibit was juried by Mr. Rick Wester, Vice President and Director of Photographs, Christie's Inc.)
- Ciurlionis 125, Lithuanian American Fine Arts Association, Chicago, IL, October 28-November 5, 2000 (catalogue with one reproduction).
- Photo Op '02, Salt Lake City, Utah, February 7-25, 2002 (national juried photography exhibition, a part of the Olympic Committee's Arts Festival; juried by Bill Wooby, founder and director of the Millennium Arts Center in Washington, DC, and Abraham Lubelski, publisher of New York Arts Magazine; from over 500 submissions, only 40 photographers were selected; took place in conjunction with the Winter Olympic Games)
- Photo Op '02, Millennium Arts Center, Washington, DC, April 16-May 17, 2002
- Viridian Artists XIIIth Annual Juried Exhibition, Viridian Artsits at Chelsea, New York, NY, June 25-July 12, 2002 (curated by Robert Rosenblum, Guggenheim Museum)
- Art of the Holy Nativity, Church of the Holy Nativity, Chicago, IL, September 1-30, 2002
- Rays of Light, Lightology, Chicago, IL, November 15-December 31, 2002
- Affordable Art, Flatfile Galleries, Chicago, IL, December 2002

Thoughts / Mintys, American Lithuanian Art Association, XXII Arts and Sciences Symposium, Lemont, IL, May, 2003 (catalogue with one color reproduction)

Affordable Art, Flatfile Galleries, Chicago, IL, December 2003

Against Tradition: Trends in Contemporary Print Making, University Art Gallery, Indiana State University, Terre Haute, IN, March 10 to April 9, 2004, sponsored by Arts in Indiana, Arts Illiana, Indiana Arts Commission and the National Endowment for the Arts.

In Exile, 13th Tallinn Print Triennial, Tallinn, Estonia, September 10 to October 31, 2004 (catalogue with one color illustration), sponsored by The British Council, E-Betoonement AS, Cultural Endowment of Estonia, Art Museum of Estonia, Estonian Artists' Association, Estonian National Culture Foundation, Ministry of Culture of the Estonian Republic, Hansabank, Deutsches Kulturinstitut Tallinn, Goethe-Institut Tallinn, Center for Contemporary Arts Estonia, K&O Services AS, MAP Eesti AS, Paletti Eesti AS, Printon Trukikoda AS, Tallinn City Government, and Unicom.

Affordable Art, Flatfile Galleries, Chicago, IL, December 2004

Exhibition of American Art—Art Futura, American Medical Association Bldg., 515 N. State Str., Chicago, IL, February 4—17, 2005. In this benefit exhibit for the Rehabilitation Institute of Chicago, Mr. James Rondeau, Curator of Modern and Contemporary Art at the Art Institute of Chicago, was the juror and selected all 3 submitted pieces by Plioplys. There were 476 entries by 160 artists in the US.

Techni-Color, Morehead State University, Morehead, Kentucky, October 12 to November 4, 2005

freedom::response, Gage Gallery, Roosevelt University, Organized by Heartland International, Chicago, Illinois, November 10—December 9, 2005

Affordable Art, Flatfile Galleries, Chicago, IL, December 2005

Defining Freedom, Eastern Washington University, Cheney, WA, February 23 to April 6, 2006

Affordable Art, Flatfile Galleries, Chicago, IL, December 2006

Top Hat Ball, Navy Pier, Chicago, IL, February 10, 2007

Improvisation, Lithuanian World Center, Lemont, IL, March 3 to 17, 2007

A Fine Line, Fredricksburg Center for the Creative Arts, Fredricksburg, Virginia, April 26 to May 30, 2009

REVIEWS:

Benjamin Forgey, The Washington Star, Washington, DC, April 9, 1978

Jo Ann Lewis, The Washington Post, Washington, DC, April 15, 1978

Lee Fleming, Washington Calendar Magazine, Washington, DC, March 31-May 4, 1978 (reproduction)

Tobie Lanou, What's UP IN ART, Washington, DC, April 1978 (reproduction)

Vitolis Vengris, "Between art and medicine," Draugas, Chicago, IL, August 19, 1978

- (2 reproductions)
- Vladas Vaitieka, Gimtasis Krastas (Country of Birth), Vilnius, Lithuania, January 11, 1979
- John Pritchard, Unicorn Times, Washington, DC, March 1979
- Harold Haydon, Chicago Sun Times, Chicago, IL, November 14, 1980
- Diane Hellekson, Minnesota Daily, Minneapolis, MN, February 11, 1982
- Fran Addington, Minneapolis Tribune, Minneapolis, MN, March 21, 1982
- Algimantas Kezys, Draugas, Chicago, IL, January 16, 1988
- Danas Lapkus, Draugas, Chicago, IL, February 29, 1992
- Algimantas Kezys, Draugas, Chicago, IL, February 6, 1993 (reproduction)
- Danas Lapkus, Literatura ir Menas (Literature and Art), Vilnius, Lithuania, July 8, 1995 (reproduction)
- Fred Camper, "Wandering Thoughts", Chicago Reader, Chicago, IL, February 9, 1996 (reproduction)
- Art Artnet, Chicago Tribune, Chicago, IL, April 26, 1996 (reproduction)
- Nicole Plett, U.S.1: Princeton's Business and Entertainment Weekly, January 29, 1997
- Karile Vaitkute, Draugas, Chicago, IL, April 7, 2000
- Algimantas Kezys, Draugas, Chicago, IL, April 15, 2000 (2 reproductions)
- Pat Sommers Cronin, Beverly Review, Chicago, IL, April 19, 2000 (reproduction)
- Ramune Rakauskiene, "Neurobiologic Research in an Artistic Form," American Lithuanian (Amerikos Lietuvis), Chicago, IL, July 26, 2003 (3 reproductions)
- ISEIVIJOS DAILE: Tarp Prisirisimo ir Issilaisvinimo (ART OF THE DIASPORA: Between Attachment and Freedom), Editors: Stasys Gostautas, Ingrida Korsakaite, Viktoras Liutkus, Laima Lauckaite, Elona Lubyte, Genovaite Kazokiene. Published by the Institute of Culture, Philosophy and Art, Vilnius, Lithuania, 2003. Chapter "Lithuanians on the other side of traditional modernism" by Laima Lauckaite, pages 163-166 (4 reproductions, 2 in color)
- Jurgita Pociute, "Audrius Plioplys' Neurotheology", Kulturos Barai (Cultural Terrain), Vilnius, Lithuania, November 2003 (4 color reproductions).
- Jacob Stockinger, "Union keeps it interesting," The Capital Times, Madison, Wisconsin, July 1, 2004, page 22 (one reproduction).
- Rasa Pakalkiene, "A blend of art and medicine", Lietuvos Zinios (Lithuanian News), Vilnius, Lithuania, September 11, 2004 (color reproduction)
- Juozas Jucevicius, "Thoughts and Searches," Rinkos Aikste Zinios (Business Plaza News), Kedainiai, Lithuania, October 22, 2004, page 5 (one reproduction).
- Vaidilute Brazauskaite, "Audrius V. Plioplys: Vision as a Metaphor of Consciousness," Daile (Art), Vilnius, Lithuania, nr. 2, 2004, pages 92-97 (3 color reproductions).
- "Gigantic photographs: a neurologist's visual self-expression," info.lt and delfi.lt, May and June 2005
- Benita Heath, "Morehead exhibit satirizes iconography of technology," Lexington Herald-Leader, Lexington, Kentucky, October 23, 2005
- Mantas Gimzauskas, "Bioart," Literatura ir Menas (Literature and Art), Vilnius, Lithuania, March 31, 2006

Alan G. Artner, "A man of his words: Audrius Plioplys employs language to get message across," Chicago Tribune, Chicago, IL, September 14, 2006

ARTICLES ABOUT THE ART WORK OF AUDRIUS PLIOPLYS:

Draugas, Chicago, IL, December 10, 1977

Akiraciai, Chicago, IL, March, 1978 (one reproduction)

Teviskes Ziburiai (Lights of the Homeland), Toronto, Canada, March 2, 1978

Draugas, Chicago, IL, April 15, 1978 (one reproduction)

Draugas, Chicago, IL, May 6, 1978 (12 reproductions)

Draugas, Chicago, IL, April 1, 1978, January 27, 1979, March 3, 1979

Mary Ellen Butler, The Washington Star, Washington, DC, June 27, 1978

Lithuanian Days, Hollywood, CA, June, 1978 (3 black and white reproductions)

Rosemary Klein, "A Fire in my Mind: The Vision of Audrius Plioplys", Mayo Alumnus, Rochester, MN, October 1980, p. 28-35 (6 black and white reproductions and color reproduction on the cover)

Metmenys, Chicago, IL, 1982, vol. 43, p. 82-91 (8 reproductions and 3 poems)

Metmenys, Chicago, IL, 1983, vol. 46, p. 58 (1 reproduction)

Marvin Ross, The Medical Post, Toronto, Canada, November 10, 1987, p. 49 (reproduction)

Dan Proudfoot, Toronto Sun (Sunday Sun), Toronto, Canada, December 13, 1987, p. C8

Lituanus, Chicago, IL, 1988, vol. 34, p. 58-64 (8 reproductions)

"Spalvotos Audriaus Plioplio Mintys (The Colorful Thoughts of Audrius Plioplys)", Ingrida Korsakaite, Kulturos Barai, Vilnius, Lithuania, March, 1992, p. 29-32 (3 black and white reproductions and 2 color reproductions)

Danas Lapkus, Metmenys, Chicago, IL, 1993, vol. 65, p. 102-111 (9 reproductions)

Algimantas Kezys, book chapter about art works of Audrius Plioplys, in Lithuanian Artists in North America, 1994, p. 152-155 (8 black and white reproductions). Book published by Galerija, Stickney, IL

Danas Lapkus, Lithuanian Museum Review, March/April, 1995, published by Balzekas Museum, Chicago, IL, p. 1-2 (2 reproductions)

Algimantas Kezys, "Dr. Audrius Plioplys and his conceptual art", Lituanus, Chicago, IL, 1997, vol. 43, p. 31-45 (12 reproductions)

Draugas, Chicago, IL, January 14, 1998 (one reproduction)

Medicina, Chicago, IL, January, 1998 (one reproduction)

Draugas, Chicago, IL, February 26, 1998 (one reproduction)

Algimantas Kezys, "The Scope of Audrius Plioplys' Art Work Expands", Lituanus, Chicago, IL, 2000, vol. 46, p. 48-54 (5 reproductions); reprinted in Medicina, Chicago, IL, 2000, nr. 1-2, p. 14-15 (front cover color reproduction).

Draugas, Chicago, IL, May 12, 2000 (one reproduction)

Beverly Review, Chicago, IL, May 17, 2000 (one reproduction)

- Danguole Andrijauskaite, "Physician, artist, but above all—philosopher", Art of Medicine (Gydymo Menas), Vilnius, Lithuania, February 2002, vol. 78, pages 4 and 120 (5 color reproductions)
- Dawn Antoline, "Up close and personal with Audrius V. Plioplys, MD, visual artist and neurologist", Neurology Today, New York, NY, May 2002, p. 37-39 (2 color reproductions)
- Laina D. Krisik, "Neighborhood doctor merges art, science", Beverly Review, Chicago, IL, July 3, 2002, vol. 95, no. 5, pgs.1, 18 (reproduction).
- Milda Budrys, MD, section in Lithuanian Physicians and Scholars, Lithuanian Research and Studies Center, Chicago, IL, 2002, pages 163-165 (one reproduction)
- Laina D. Krisik, "Dr. Plioplys art work to show through U.S.", Beverly Review, Chicago, IL, October 9, 2002, pg. 10 (reproduction).
- Draugas, Chicago, IL, September 14, 2002 (one reproduction)
- Helen Schumacher, "Works of brain", Pulse (University of Oregon, Eugene, Oregon), November 3, 2002 (reproduction)
- Draugas, Chicago, IL, November 15, 2002
- Beverly Review, Chicago, IL, December 4, 2002 (one reproduction)
- Beverly Review, Chicago, IL, February 5, 2003 (one reproduction)
- Draugas, Chicago, IL, February 8, 2003 (one reproduction)
- Jon Anderson, "Matters of mind make great subject for artist doctor", Chicago Tribune, Chicago, IL, February 6, 2003 (reproduction)
- Medicine on the Midway, University of Chicago, p. 39, Summer 2003 (color reproduction)
- Draugas, Chicago, IL, July 17, 2003 (one reproduction)
- Amerikos Lietuvis (American Lithuanian), Chicago, IL, July 19, 2003
- Jennifer Couzin, Science, October 3, 2003 (color reproduction).
- Beverly Review, Chicago, IL, November 12, 2003 (one reproduction)
- Draugas, Chicago, IL, March 19, 2004 (one reproduction).
- ART News, New York, NY, September 2004, page 62 (color reproduction).
- Lithuanian Heritage Magazine, September / October, 2004, pages 4-5, (one reproduction).
- Laima, Vilnius, Lithuania, October 2004 (color reproduction)
- Redas Dirzys, in the catalogue for In Exile, 13th Tallinn Print Triennial, Tallinn, Estonia, pages 106-107, 2004 (color reproduction)
- Ramute Rachleviciute, "Neurotheology and Conceptual Art", Naujasis Zidinys Aidai (Newest Fireplace—Echoes), Vilnius, Lithuania, November 2004, pages 559-562 (one reproduction).
- Dinesh Ramde, "Human brain's 'creative neurons' focus of talk," The Daily Cardinal, Madison, Wisconsin, April 25, 2005, page 4
- Kauno Diena, Kaunas, Lithuania, May 14, 2005
- Amerikos Lietuvis (American Lithuanian), Chicago, IL, May 28, 2005
- "Art exhibit by Audrius Vaclovas Plioplys: Symphonic Thoughts," muziejiai.lt, May 2005
- Danguole Andrijauskaite, "Symphonic Thoughts for Lithuania", Art of Medicine

- (Gydymo Menas), Vilnius, Lithuania, June 2005, page 104 (3 reproductions)
- Audrone Simanonyte, "Between a choice and a calling," American Lithuanian (Amerikos Lietuvis), Chicago, IL, November 12, 2005 (4 reproductions)
- Draugas, Chicago, IL, August 24, 2006
- Giedre Gillespie, "Thinking and the Thought Process," Draugas, Chicago, IL, August 30, 2006
- Giedre Gillespie, "A. V. Plioplys' art exhibit," Amerikos Lietuvis (American Lithuanian), September 2, 2006
- Draugas, Chicago, IL, September 6, 2006
- Lien Payne, "Alumnus transforms neurological activity of memories into colorful art exhibition—Neurotheology," University of Chicago Chronicle, October 5, 2006
- Pat Somers Cronin, "Local doctor, artist makes connections with neurons," Beverly Review, Chicago, IL, October 18, 2006
- Dalia Cidzikaite, "Improvisations," Draugas, Chicago, IL, February 28, 2007
- Edvardas Sulaitis, Dalia Kavaliauskiene, "Nontraditional exhibit enchanted the Lemont public," Amerikos Lietuvis (American Lithuanian), Chicago, IL, March 10, 2007
- Audrone Simanonyte, "Audrius Plioplys' art work in gangster Al Capone's favorite hotel," American Lithuanian (Amerikos Lietuvis), Chicago, IL, May 17, 2008, (3 reproductions)
- Ruthie Kott, "Brain Art," University of Chicago Magazine, July-August 2008 (2 reproductions)
- Draugas, Chicago, IL, Chicago, IL, February 10, 2009
- Audrone Simanonyte, "Artistic science or intelligent art?" American Lithuanian (Amerikos Lietuvis), Chicago, IL, February 28, 2009 (1 reproduction)
- Beverly Review, "Local artist to present exhibit at IIT gallery," Chicago, IL, March 4, 2009 (1 reproduction)
- Beverly Review, "Residents attend local artist's exhibit," Chicago, IL, March 25, 2009 (1 reproduction)

ART PRIZES:

- Prix du Syndicat d'Initiative de la Ville de Nivelles, Belgium, 1982
- Medaillon dy Syndicat d'Initiative de Nivelles, Belgium, 1982
- Juror's award, 11th Annual National Juried Exhibition, Part II, Works on Paper, Berkeley Art Center Association, Berkeley, CA, Nov. 19-Dec. 23, 1995 (Exhibit was judged by Ms. Sandra Phillips, curator of photography of the Francisco Museum of Modern Art.)

COLLECTIONS:

- Rockefeller Memorial Chapel, University of Chicago

University of Chicago Biological Sciences Division
 Instituto Cajal (the Cajal Institute), Madrid, Spain
 National M. K. Ciurlionis Art Museum, Kaunas, Lithuania
 Lithuanian National Museum of Art, Vilnius, Lithuania
 Balzekas Museum, Chicago, Illinois
 Monkute-Marks Museum of Art, Kedainiai, Lithuania
 Lithuanian Institute for Fine Arts, Chicago, Illinois
 Lithuanian Museum of Art, Lemont, Illinois
 Numerous private collections

ARTIST BOOK PUBLICATIONS:

Plioplys Documentary History (1979)
A Walk-October 3, 1978 (Washington, DC)
A Walk-May 5, 1979 (Washington, DC)
A Walk-April 4, 1980 (Rochester, MN)
A Walk-Midnight-June 17, 1980 (Grise Fiord, Ellesmere Island, Northwest Territories, Canada)
The Death of Vaclovas Plioplys: A Documentary History (1989)
Works of Audrius V. Plioplys (Vol. I-1986; Vol. II-1987; Vol. III-1989; Vols. IV & V- 1993; Vol. VI-1994; Vol. VII-1996; Vol. VIII-2004; Vol IX-2004)
Supremacy of Thought, Submission of Thought, Implementation of Thought, Suspension of Thought (1996)
Investigations of the Thought Process (1996)
Consciousness Defined (1998)
Neurotheology: from Christ to Cajal (2000)
Thoughts From Under a Rock (2003)
Ciurlionis: Mintys / Thoughts, (2004), Vilniaus Dailes Akademijos Leidykla (Vilnius Art Institute), Vilnius, Lithuania
Symphonic Thoughts (2005)

ART HISTORICAL PUBLICATIONS:

"A 1912 Exhibit of Ciurlionis's Paintings in London", Draugas, Chicago, IL, August 6, 1977; reprinted in Literatura ir Menas, Vilnius, Lithuania, nr. 26, 1978
 "A 1910 Exhibit of Ciurlionis's Works in Paris", Draugas, Chicago, IL, August 27, 1977, reprinted in Lituanus, Chicago, IL, nr. 2, 1978 and in Literatura ir Menas, nr. 26, 1978
 "Search for my Roots", Draugas, January 14, 1978
 "Baltic Artists' Influence on the Russian Avantgarde", Draugas, February 25, 1978
 "A Kasubienes Dailes Darbai Philadelphijoje", Draugas, July 1, 1978

- "Further Reviews Concerning Ciurlionis's Exhibits in the West", Draugas, January 20, 1979
- "Inch Art", Art News Examiner, Chicago, IL, April 1980
- "The Influence of Ciurlionis upon his Contemporaries", Lituanus, Chicago, IL, nr. 2, 1984, p. 74-87
- "Lithuania: Cartographic Observations", The Observer, Chicago, IL, nr. 11, 1985, p. 6-7
- "Ciurlionis and Abstraction--a Dissenting Opinion", Lituanus, Chicago, IL, 1986, p. 58-68
- "In Pursuit of Myth: The Works of Ciurlionis", The Observer, Chicago, IL, nr. 3, 1986, p. 7-9
- "Ciurlionis and Abstraction: A Dissenting Opinion", in: Ciurlionis: Painter and Composer, ed. S. Gostautas, Vaga, Vilnius, Lithuania, 1994, pp. 242-247. This book was elected as the best book published in Lithuania in 1994.
- "Exhibits of Ciurlionis' Works Outside of Lithuania", in: Ciurlionis: Painter and Composer, ed. S. Gostautas, Vaga, Vilnius, Lithuania, 1994, pp. 470-492. This book was selected as the best book published in Lithuania in 1994.

ART LECTURES:

- Lecture about Ciurlionis for Voice of America, May, 1977
- Four public lectures on Ciurlionis in Washington, DC, metropolitan area, 1978-9
- "Ciurlionis's Influence Upon His Contemporaries", Fourth Lithuanian Symposium on Arts and Sciences, Chicago, IL, November 28, 1981
- "Ciurlionis and His Relation to Modern Art", Lithuanian Ateitininkai meeting, Lemont, IL, October 24, 1993
- "Ciurlionis: The Hidden World," Ciurlionis 125 Festival, Chicago, IL, November 4, 2000
- "The Thinking Process: An Artistic Exploration", given as part of a program entitled "How Does One Begin to Think About Mind?", organized by the Chicago Center for Religion and Sciences and was presented at the Lutheran School of Theology, Chicago, IL, April 22, 1996
- "Creativity—Neurobiologic Origins", Flatfile Gallery, Chicago, IL, November 12, 2002
- "Creativity: Neurobiologic Origins", International Museum of Surgical Sciences, part of the "Art, History, Medicine" lecture series, Chicago, IL, May 14, 2003
- "Neurobiologic Origins of Creativity", University of Wisconsin-Madison, Madison, WI, April 22, 2005

TV REVIEWS:

- Betsy Ashton, WJLA-TV (ABC), 11 PM News: four minute report, April 5, 1978 (shown several times the next day), Washington, DC
- Panorama, Lithuanian National Television, Vilnius, Lithuania, September 3, 2004

Lithuanian-American Television, Chicago, IL, September 11, 2004

RADIO INTERVIEWS:

Voice of America, November, 1977

Minnesota Public Radio, Minnesota Artists series, Ms. Berman, September 1980

Voice of America, June, 1995

Voice of America, January, 1996

Lithuanian Radio, Vilnius, Lithuania, June 25, 2005

EDUCATIONAL BACKGROUND (ART):

Entirely self-taught. After completing my medical internship, I completely left medicine for 3 years to develop my art and to study art history. When I left medicine, I had no intention of returning. Eventually two factors convinced me to change my mind: a sense of guilt that I was not helping people by using the medical / neurologic training that I had received, and financial pressures.

EDUCATIONAL BACKGROUND:

Elementary School:	St. Cecelia's Grammar School, Toronto
High School:	St. Rita High School, Chicago graduated as valedictorian from a graduating class of 500 students
College:	University of Chicago GPA in the Summa Cum Laude range
Medical School:	University of Chicago
Internal Medicine Internship:	University of Wisconsin, Madison
Adult Neurology:	Mayo Clinic
Pediatrics:	Mayo Clinic
Child Neurology and Pediatrics:	Hospital for Sick Children, Toronto
Neuroimmunology Research Fellowship:	Laval University, Quebec City

PREVIOUS NEUROLOGY POSITIONS:

Staff Neurologist, Hospital for Sick Children, Toronto, Canada.

Project Director, Hospital for Sick Children Research Institute.

Project Director, Surrey Place Center, Toronto, Canada.

Assistant Professor, Department of Neurology, University of Toronto.

Neurology Panel, Orphan Products Development Grant Program.
 Examiner in Child Neurology for the American Board of Psychiatry and Neurology.
 Selected as one of "America's Top Physicians" 2004 through 2009 by the Consumers'
 Research Council of America.

RESPECTED PHYSICIAN:

"Dr. Plioplys is an exceptional individual. He is extremely bright, inquisitive, knowledgeable, very highly motivated and has developed the characteristics of an excellent clinician." Dr. Burton Sandok, Professor and previously Chairman, Department of Neurology, Mayo Clinic

SELECTED COMMENTS CONCERNING THE ART WORK OF AUDRIUS PLIOPLYS:

"a metaphysical mind" Tobie Lanou, What's Up In Art, Washington, DC, April, 1978

"blessed with splendid imagination"

Harold Haydon, Chicago Sun-Times, Chicago, IL, November 14, 1980

"his work caused a fire in my mind"

Stewart Turnquist, Curator, Minneapolis Institute of Art from the exhibit catalogue, Minnesota Energy, Tweed Museum of Art, Duluth, MN, July-August 1980

"one thing is for certain: Plioplys has the power"

Fran Addington, Minneapolis Tribune, Minneapolis, MN, March 21, 1982

Plioplys has found, both for his individuality and for his professional medical experience, the most satisfactory formats and themes for his creative works. He yearned to represent thinking itself, to visually depict the very process of thought. In 1980, while working at the Mayo Clinic, he made approximately twenty electroencephalograms of himself thinking about various artistic topics ("Thinking About the Significance of Contemporary Art", "Thinking About Vermeer", "Thinking About

Michelangelo", "Thinking About Rembrandt", "Thinking About Ciurlionis", "Thinking About Robert Morris's Mirrors")...However, thinking about thinking is his own very original discovery. He depicts thinking as an inseparable part of man, as the antecedent of linguistic expression. In one of his pieces, in bright acrylic colors he wrote: "In the beginning there was a thought." The analysis of thinking for Plioplys is the most appropriate venue to represent art as a concept. At the end of the eighties, he predominantly created series of works based on the theme of thinking. The principle mode of expression was the written word (mostly in English), accompanied by geometric figures ("Linear Thinking", "Circular Thinking", "Triangular Thinking") and colors ("colored thoughts" series: "Green Thought", "Red Thought", "Blue Thought" and others). The artist attempts to convey the nature, quality, intensity, and length of thinking and thought. An interesting series of works is called "My Personal Method of Thinking" (1987-1988). The words "over and over" are repeated many times. The irksome and constantly recurring thought is masked by bristling blue, red, green, strokes of color, or the multi-colored letters are assembled into expressive typographic compositions...Audrius Plioplys is one of the few Lithuanian-American artists (along with the world famous Fluxus representative George Maciunas) who can be considered to be a pioneer of conceptual art.

Ingrida Korsakaite, "The Colorful Thoughts of Audrius Plioplys", Kulturos Barai, Vilnius, Lithuania, March, 1992, p. 29-33

"the works (of A. P.)...in a more general context...are the beginning of an exciting and unique line of art. The subject matter is thinking and the thinking process, addressing what takes place in the human mind. Clinically important cognitive issues are being explored as an art medium by an expert in the field. This sort of an artistic exploration has never been attempted before...It is true that the ambitious artistic aspirations of Audrius Plioplys take on even more significance when one becomes aware of the artist's voluminous professional neurologic, basic research and clinical research accomplishments."

Danas Lapkus, Curator of Art, Balzekas Museum, Chicago, Metmenys, Chicago, IL, 1993, vol. 65, p. 102-111

"(the works of A. P.) betray a probing mind, forcing both the artist and his viewer to delve into his own fragmented knowledge about human cognitive mysteries."

Algimantas Kezys, Lithuanian Artists in North America, Stickney, IL, 1994, 152-5.

"The object of Audrius Plioplys's artistic innovations is thought and the thought process. The artist develops this theme in a complex fashion with the constancy of a

scientist. Plioplys's thoughts about thought are often expressed utilizing the methods of conceptual art and acquire various forms: installations, performance pieces, drawings, paintings, photographs, electroencephalograms or texts...His most recent work develops visual and verbal metaphors of the thought process, which take the form of words, thoughts and memories applied to photographs."

Danas Lapkus, Curator of Art, Balzekas Museum, from the exhibit catalogue, The Form of my Life, the Contemporary Art Center of Vilnius, Vilnius, Lithuania, June 16-July 23, 1995

"It was in fact only when I saw the works not as individual images but as a whole that the exhibit moved me. The labels become a kind of inventory of ways of thinking about images. Thoughts of Majestic Splendor over an image of mountains adds little more than a standard sentiment, while Thoughts of Narcotic Wealth over a hillside house provides us with information not otherwise apparent--that this is the home of a drug lord. Thoughts of Mass Execution: 50 Hanged over a close-up of grass takes us back in time; this was shot at the Minnesota site of a notorious mass slaughter of Indians. These shifts in labels--from those that inform about the present to those that refer to the past to those that see visual forms as metaphors to those that offer ironic social comments--are initially confusing but add up to a kind of catalog of ways of seeing and thinking. Each form of thought is presented as necessarily incomplete, and we come to understand that such labels are almost interchangeable: for some, the drug lord's home may represent "majestic splendor," and the grass we see at the Minnesota site may not be the only now-benign setting for past murders. Plioplys asks that the viewer become an active interrogator of everything he sees....One never feels at home with an image or with a particular way of looking at it; images become concepts rather than copies of reality, deconstructions of seeing rather than documents of the world....The strength of this show lies in the way its motifs converge into a powerful depiction of displacement. The texts dislocate the photos, making their subjects conceptual, metaphoric..."

Fred Camper, "Wandering Thoughts", Chicago Reader, Chicago, IL, Feb. 9, 1996, p. 32

"Audrius V. Plioplys is a child neurologist, neurobiologic researcher and accomplished artist. In his art work he tries to incorporate all aspects of his professional career. His preoccupation is thinking and the thought process. For the past ten years his art work has concentrated in this area. The forms that he has used have included photography, electroencephalograms, indoor and outdoor installation pieces, works on paper and declaring his published clinical and neurobiologic research results as art..."

He attempts to sublimate the ordinary, seemingly post-card type color

photographs or family album pictures, and to elevate them into something other than what they appear to be. They are not just documents of events and places, but symbols of some higher aspects of life. In the author's juxtaposition of pictorial and visual elements the viewer finds elements of surprise, contradiction, tragedy, and peace. These elements, however, may not be there if the picture is separated from its verbal description. In Plioplys' works, the main aesthetic element seems to be the conceptual declaration, rather than the graphic image. And that befits a conceptual artist just right. As Plioplys puts it: 'In the beginning there was a thought.'"

Algimantas Kezys, Lituanus, Chicago, IL, 1997, vol. 43, p. 31-45

"Working neuroscientist and artist Plioplys shows part of a series of work that has spanned more than a decade. His series of limited edition prints are facsimiles of cover pages of his published research papers on human cognitive disorders. In these technical abstracts, the viewer finds the scientists' dizzying process of experimentation and interpretation of data gracefully encapsulated on a single page. The artist-scientist also shows one of a series of 'autobiographical' electroencephalograms, this one made while he contemplated Mark Rothko's painting 'Black'."

Nicole Plett, U.S. 1; Princeton's Business and Entertainment Weekly, Princeton, NJ, January 29, 1997, p. 17-18

"In the Gospel of Thomas (29:1-2) it is written that Jesus Christ said 'If the flesh came into being because of spirit, that is a marvel, but if spirit came into being because of the body, that is a marvel of marvels.' These words of Christ and the findings of Santiago Ramon Y Cajal motivated the medical physician, neurologist and artist, Audrius Plioplys, to organize a new exhibit entitled: 'Neurotheology: from Christ to Cajal'. This exhibit tries to explain the relation between the body and spirit. The displayed works are computer modified colored neuronal drawings by Cajal, through which emerge fragments of photographic works done by A. Plioplys over the past years. All of the works are on canvas. Our memories, thoughts, words, and also the understanding of the word of God, emerge from the neuronal branchelets and the filter of neuronal networks. Six colors are used in the exhibit: yellow, red and blue (primary); orange, green and violet (secondary). The canvases are displayed in six layers, which correspond to the six layers of the human cerebral cortex."

Karile Vaitkute, Draugas, Chicago, IL, April 7, 2000

"It's different; in fact, it's unique! ... Set against stark white brick walls, the bold, bright canvases have an almost magnetic effect ... his conclusion: from neuronal

complexity arise emergent thoughts, words and theology.”

Pat Somers Cronin, Beverly Review, Chicago, IL, April 20, 2000, p. 7

“In the current exhibit at the Balzekas Museum in Chicago the colors used and the beauty of the works nearly totally overwhelm Plioplys’ prior bare-boned conceptual art. Abstract conceptual ideas are actually more abundant in this exhibit than in previous ones, but this show is also extremely beautiful.

The beauty lies in the primary colors (yellow, red and blue) and secondary colors (orange, green and purple) sparkling in the total context of the exhibit. In the center of each work are visible neuronal and neuronal network drawings made by the Spanish neuroanatomist Santiago Ramon y Cajal at the beginning of the last century. (For his neuroanatomic discoveries, Cajal received the Nobel Prize in 1906). Over a photographic base of his own artistic photographs (Plioplys enlarged Cajal’s drawings, and subtracted them from overlying colors, using computer techniques), these images barely are visible, barely emergent through the thin neuronal threads. But they in fact are there and are present, as if they were deeply submerged visual memories. In these kinds of comparisons, in addition to Plioplys’ ever-present conceptual thoughts, there is the presence of ever growing and developing aesthetic concerns. The works are beautiful and are secretive. What do they mean?

The primary theme and purpose of the exhibit is to find the relationship between human consciousness, materialism, and the mind’s created objects’ spirituality. Plioplys tries to do this using two investigative approaches by delineating memory and abstract thought processes.

The phenomena of memory is represented by the author by overlaying two images one on top of the other—behind the webwork of neuronal threads is hidden an actual real-life photographic image. The titles of the images are written directly on the works themselves...Eventhough the nervous systgem is a physiologic entity, it is nevertheless capable of defining elements which can jump well beyond their own limits, such as to autobiographic recollections from the past. This is a great jump into another sphere of existence. The capacity of memory to fix nonmaterial elements--such as the march of time into the past--means that material objects assume spiritual qualities. Memory is a consequence of a combination of matter and spirit...that becomes more clear when we approach matter--neurons, nerve terminals and concrete life visualizations--in combination with human abilities that greatly exceed that of physical matter: abstract thought processes.

The title of the exhibit incorporates theological terminology: “Neurotheology: from Christ to Cajal”. In the works themselves, using handsome lettering, philosophic, theological and visual thoughts are written: “Mathematical Thoughts, University of Chicago”, “Thoughts of ancestral religious rites, Pilviskiaai, Lithuania.” These titles, overlaid on top of pictorial images of nervous system networks and remembered visual images, mean that the organism itself, which works according to ordinary material

principles, is capable of evoking purely spiritual effects. But that is not all. Plioplys's art accomplishes one further, even higher jump into the upper spheres, than even the spiritualization of human mental abilities. As witnessed in the title of the exhibit, he speaks about that which takes the human spirit further beyond itself--into transcendence. Fearlessly, the author tackles theological issues, in an attempt to show that with the use of neurologic networks it is possible to aspire to seek contact with the Absolute Being, which itself transcends the limits of the material universe...Extending their hands and arms into realms that do not belong to them, into transcendence, neurons far exceed their own capabilities. How that happens is a secret of secrets."

Algimantas Kezys, Lituanus, Chicago, IL, 2000, vol. 46, p. 48-54

The idea of the artist is that through nervous system interconnections and interactions arise memories. He is trying to address essential questions in neurology: How do nerve cells work? What are they made of? What do they do? What is consciousness?...However, there is no reference to illness.

Almost all of the nerve cell drawings were taken from the human visual cortex. That is the part of the brain that perceives and interprets visual impulses. Audrius Plioplys considers his art work to be neurobiologic investigations using art as a medium. His work is evolving and expanding. He said, "My work combines neurologic themes, what is consciousness and what is artistic expression." When we told the artist that his works were unique, he smiled and said that he himself has not seen any similar art work.

Ramune Rakauskaite, "Neurobiologic Research in an Artistic Form," Amerikos Lietuvis (American Lithuanian) Chicago, Illinois, July 26 2003

Minimalists proclaimed that the essence of art is the reduction of the work into its primary geometric forms, emphasizing its material, but not its spiritual nature. In place of the traditional term "work of art", they suggested a new one - art object. The conceptualists went even further: they denied the material essence of the work of art as a material object, asserting that the essence of art lies in "concepts," or ideas. The work is a stimulus to elicit the viewer's thoughts and feelings, to provoke the viewer to reflect on various things, to understand the traditional ways of thinking, and then break free of them. The artistic form is merely an auxiliary aid in transmitting the desired content. It is therefore no accident that the conceptualists relied first on language and text, utilizing mass communication formats - photographs, maps, diagrams, printed texts, sound and visual recordings. Conceptual art has perhaps had the greatest influence on the Lithuanian-American artist A. Plioplys.

Audrius Plioplys (born in 1951 in Toronto) finished his medical studies at the University of Chicago in 1975. However, he also pursued his artistic interests. While

living in Washington, D. C., from 1976 to 1979, he devoted himself to independent study of art. His creative work from this period is characterized by objects that are minimalistic and reminiscent of industrial products, whose content is conceptual. In 1979 he moved to Rochester, Minnesota, and then in 1982 he moved to Toronto, Canada. From 1989 he lives in Chicago... (using mirrored surfaces) he made the art object equivalent with its reflection, ironically challenging the understanding of modern art and raising many conceptual art problems: the relationship between the real and reflected world (which is more important and what is their hierarchy?), the relationship between the creator and the observer (whose individual "I" is expressed in the work and what is the meaning of that "I" to the contemporary world?). This sort of philosophical play of meanings prompted A. Plioplys to create a folding "Mirrored Doorway" in 1977, comprised of mirrored strips, which expanded on the questions of the reflected reflection. After this he created other mirrored objects with splintered glass, with broken, fragmented, and repetitive reflections... he used the "closed light" effect: with hidden artificial illumination straining to come through one or another type of configuration of a drawing on a darkened glass surface ("Window that Screamed" and "Anguished Window", both 1977). There are also mirrors in the artist's conceptual books. When you open them you find the reflections of splintered surfaces ("Book of Sympathy", 1977) or mirrors glued on backwards ("Book of Six Concealed Mirrors", 1978).

A. Plioplys also utilized modern technology: the "Book of Meaning" (1978) was made with a photocopying machine. The word "meaning" is copied on each page from the prior copy, so that between the beginning and the end of the book the word slowly loses its sharpness, legibility, the meaning ceases to mean anything. The artist conceptually parodies the all-mighty mass communication methods, when everyone is given the opportunity to make copies of any image or text, however, the quality of that information often deteriorates. A. Plioplys exhibited these works in 1978 in the Washington art gallery Washington Project for the Artists as well as in other galleries.

In the late 1970's the artist created a number of earth art pieces, metaphorically trying to express the idea of displacement. Feeling himself to be a displaced person (that was the term used for war refugees), he reflected on the phenomena of transition and changes in time and space. In 1980, in Canada's arctic Northwest Territory, on Ellesmere Island, during the summer solstice, he recorded the flow of time with a line of stones, whose positions were determined by the shadows cast by the sun from the stones themselves. On Cornwallis Island, he walked a large circle into the rocky surface of the earth, mimicking the sun's circular movement during the solstice... Embodying the concept of displacement in time and space, in a swamp in the Quarry Hill Park, in Rochester, Minnesota, A. Plioplys placed stones in a circle according to archeological excavations of ancient Lithuanian settlement cemeteries. In this manner he "displaced" prehistorical times into the present, as well as a site from Lithuania into America.

For a long time A. Plioplys' medical activities had nothing to do with his artistic endeavors, however, in the late 1980's these disparate interests merged. As a neurologist, researching the neurobiology of the brain, A. Plioplys took on the problems of thinking. The object of his art became thinking and its analysis in various aspects.

The artist records the thinking process with encephalograms, graphs/diagrams and other non-artistic methods. However, he most often uses the typical conceptual art form - text. He chooses certain phrases or words associated with thinking and presents them in a way that provokes unexpected meanings: on a painted blue background he prints the words "Blue Thought" (1987); he arranges figures according to geometric forms and then names them appropriately "Triangular Thinking", "Circuitous Thinking", "Circular Thinking" (all 1988). In the phrase of logic "If A equals B, and B equals C, and C equals D and..." etc., which is repeated many times, the concept of equality is eradicated by the different colors of the letters. One should not look for esthetic expression, emotional load, the creator's self-expression, nor hidden symbols. This is typical conceptual art, which concentrates on meaning. Thoughts about thinking, which are evoked by the tension between the two extremes of expression (text and image), the interplay of their meanings, conformity and nonconformity, are the substance of the artist's works.

ISEIVIJOS DAILE: Tarp Prisirisimo ir Issilaisvinimo (ART OF THE DIASPORA: Between Attachment and Freedom)

Editors: Stasys Gostautas, Ingrida Korsakaite, Viktoras Liutkus, Laima Lauckaite, Elona Lubyte, Genovaite Kazokiene.

Published by the Institute of Culture, Philosophy and Art, Vilnius, Lithuania, 2003.

The above appeared in the chapter "Lithuanians on the other side of traditional modernism" by Laima Lauckaite, pages 163-166. Translated from the original Lithuanian by Ramute Plioplys.

Audrius Plioplys is a neurologist by profession; an artist by calling. He is a pediatric neurologist and a researcher, working on childhood autism and learning disabilities. He is also researching the causes of Alzheimer's disease and developing new methods of treatment. An equally important part of his life is his art. The Plioplys household looks like a gallery because the walls are covered in his amazing, surprising, art works. Hidden away in his studio, the artist ponders questions that have intrigued humanity for ages—What is thought? What is memory? How do you illustrate thought and consciousness? In his art works he attempts to negate the reasoning of antiquity—the premise that the soul and the body are two separate entities. It is fascinating that the artist himself has "posed" for some of his compositions—while thinking about Vermeer, Michelangelo, and Rembrandt's work, or about art in general, he has recorded electroencephalograms of his own brain. Art for Plioplys is not a hobby that he indulges during his free time, but a passion, a passion for which he was willing to sacrifice his career as a doctor.

The path that this neurologist and artist took in life is interesting and full of remarkable occurrences and unusual coincidences. Plioplys was planning to become a nuclear physicist. But the biology courses, which were required for the physics degree program at the University of Chicago, were fated to change the course of his life. Ironically, Plioplys tried very hard to avoid taking them, although in the end he

consented to a course in general biology. The intriguing and immensely interesting biology classes, especially those about the central nervous system, excited Plioplys as a student. He was interested in everything neurologic—how the brain works, how nerve cells connect to one another and how they produce impulses for sensation, for movement, even for dreams. So the physics student changed his major to medicine and decided to study neurology.

Plioplys' passion for art reached back to an even earlier time in his schooling when a friend of his was taking art classes and showed him one of his paintings. That Toronto elementary school memory never left him—while studying medicine Plioplys began painting seriously. This recreational activity soon consumed him completely. When he graduated from the University of Chicago, Plioplys could not decide whether he should continue with his residency or dedicate all his time and energy to art. In the end, he completed his internship at the University of Wisconsin Hospitals and saved enough money to make his artistic ambitions a reality. In order to pursue his art, he refused a number of professional opportunities, including offers to continue his residency training in neurology, in psychiatry, and in internal medicine. He left medicine entirely for three years. Eventually his conscience started to bother him: all of his studies in neurology and clinical experience that he had accumulated would go to waste. He returned to neurology. It was then that he decided to balance art, research, and medical practice. Plioplys continued his graduate studies at the Mayo Clinic.

Jurgita Pociūtė, “Audrius Plioplys’ Neurotheology,” Kultūros Barai (Cultural Terrain), Vilnius, Lithuania, November 2003

“From the complicated structures of neurons, thoughts, words, and creativity emerge,” Plioplys says. Based on these words it becomes clear to me that he is trained in medicine. Although later, he made sure to emphasize that he is an artist first and then a doctor.

Art work consists of several layers

Photography constitutes the underlying layer of Plioplys' work. He likes to walk around with a camera in his hands. “My photographs have been in shows across the United States,” Plioplys says. Later the artist decided to transform his photographs. On top of the photographs he layered drawings that showed how a person's neurons branch outwards, leaving only a hint of the photograph beneath the drawings. He painted the backgrounds in bright colors. “Why did I make it so that you couldn't recognize the photograph? Because we have images in our heads that we remember, but if you looked for them under a microscope you wouldn't find them—the images have been entirely transformed,” the neurologist explains.

At a crossroad: art or medicine?

Plioplys has been attracted to art for a very long time. At first he painted in oils, but then became interested in sculpture and in installations. More than thirty years ago Plioplys began his studies in medicine at the University of Chicago. While studying

medicine the desire to paint did not go away, it only became stronger. As a young man, Plioplys began doubting his choice of profession. He wondered what kind of a doctor he would make if he were always thinking about art?

Plioplys completed his internship in Madison, Wisconsin. “I was like a church mouse,” Plioplys recalls, “I was living on nothing and still trying to paint.” After completing his residency, Plioplys gave up medicine for three years. He went to live in Washington DC and immersed himself in art. “I often visited New York. I would visit art galleries and museums. Sometimes I stayed over with the artist Kazimieras Žoromskis; he also would come and stay with me,” Plioplys reminisces. His carefree artist’s life ended when Plioplys used up the last of his savings. Plioplys then sent a letter to the Mayo Clinic in Minnesota where he had worked as a student. The Department of Neurology was not interested in what Plioplys had been doing over the past three years, they simply hired him.

“But I did not give up my art,” Plioplys says, “I built installations—from lamps, windows, doors, mirrors; I had exhibits. I began taking photographs.” Plioplys doesn’t hide the fact that making art constitutes a pure financial loss. He earns his living from medicine.

Accommodation

“Still, it was hard to blend art with medicine,” Plioplys admits. “I had to find some sort of a solution. Then I thought of something—I could use my expertise in neurobiology as part of my art.” That is how the first art works arose, as though they had evolved from his background in neurobiologic research.

Two and a half days a week Plioplys works in several small hospitals caring for children with cerebral palsy. “My job is special. I take care of children with severe cerebral palsy. They are very sick and they cannot walk.” He devotes the remainder of his time to his art. Seven years ago Plioplys closed his neurobiologic laboratory—he wanted to have more time for his art. “Besides that, my wife and children need my attention,” Plioplys explains. His family members are supportive of his deep commitment to art.

“Over the past two years I have had very many exhibits. My work is shown in art galleries,” Plioplys explains. “These works that are here in Vilnius were recently exhibited at the University of Wisconsin art gallery. I took them down and sent them straight to Lithuania. Currently my work is also being shown in downtown Chicago.”

At the computer

It is a long road from the initial idea to the finished work in an exhibit. Over the past four years Plioplys has created eighteen pieces. Most of them are being shown in the Academy Gallery in Vilnius, while a few have traveled to the triennial in Tallinn.

“All of these pieces were created using a computer,” Plioplys explains, “I spent a lot of time on them. I think for a long time; experiment; until the work starts to take shape. Frequently, while preparing for an exhibit, I do not leave the computer for twenty hours. I sleep only three or four hours and spend the rest of the time on my art.”

Rasa Pakalkienė, “A Blend of Art and Medicine,” Lietuvos Zinios (Lithuanian News), September 11, 2004

“Plioplys combined the scientific with the creative with some of those results as definite stand-outs in this show”

Benita Heath, “Morehead exhibit satirizes iconography of technology; Technicolor: Contemporary Art in the Age of Technology,” Lexington Herald-Leader, Lexington, KY, October 23, 2005

“Audrius Plioplys is a neurologist and neuroscientist who also happens to be a shrewd artist....he has been involved with some of the strongest contemporary currents—abstract painting, conceptual art, temporary installations, photography—drawing upon the content of one profession to feed the other.”

Alan G. Artner, Chicago Tribune, Chicago, IL, September 14, 2006