

L'UOMO VAGUE

Edgars Gluhovs

kim? Contemporary Art Centre

September 2 – October 16, 2016

One year ago Edgars Gluhovs left his position in a Zurich private bank to fully dedicate himself to his artistic practice. The present exhibition, titled *L'UOMO VAGUE*, is an overview of his activities since then. The exhibition features classically-framed photographs, drawings on acrylic glass, an installation of ready-made equestrian accessories as well as drawings on vintage Concorde in-flight stationery - all produced in the past year. Fragments and personalities from history, comedic elements and 20th century literature and symbols all permeate these works.

A special edition in the form of a flip-book, is printed in conjunction with the exhibition and presented during the opening.

Also on the occasion of Edgars Gluhovs' exhibition *L'UOMO VAGUE* Tobias Kaspar is presenting *BIRCH WATER*, a new limited edition in form of a in-flight drink conceived by the artist for *kim?*. *BIRCH WATER* is being produced by *BIRZĪ* and consist of fresh birch water tapped directly from Latvian trees. For it's packaging and labelling Tobias Kaspar worked with the Berlin graphic design studio HIT.

Edgars Gluhovs (born in 1980, Riga) is an artist currently residing in Berlin and Zurich. He studied at *The Arts Institute at Bournemouth* and at the *Staedelschule* in Frankfurt. Edgars Gluhovs works in a variety of media, amongst others drawing and photography. His works have been shown in solo- and group exhibitions at various galleries and institutions, amongst them *kim?*, Riga, *Kunsthalle Glarus*, *Halle für Kunst Lüneburg*, *Gallery Patrick Ebensperger*, Berlin. He received a *Swiss Art Award* in 2013.

Tobias Kaspar (born 1984, Basel) has recently moved to Riga. He owns his name-sake jeans line and most recently staged *THE STREET* at the *Cinecittà film studios* in Rome (2016).

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List of works:

1. *Comme il faut*, 50 x 34.66 cm, Digital silver gelatin prints, 2016*
2. *Haute Collaboration - Edition Concorde*, Indigo ink and printed text on vintage Smythson stationary for Concorde / Two cards and envelopes, mounted and framed, 23 x 29 cm, original box, assorted objects, 2015
3. *Rappel à L'Ordre*, 2015 / Silkscreen and marker on acrylic, 50 x 100 cm
4. Postcard, 2016
5. Flip-book, 2016
6. Installation of ready-made equestrian accessories, 2016

7. *BIRCH WATER* by Tobias Kaspar for *kim?* and produced by BIRZĪ, 2016

*Possible scenarios:

Drinking a Burgunder and eating chips on the roof-top of the Hôtel Raphael in Paris at sunset, looking at passing airplanes and thinking about where to wipe your fingers whilst trying to look serious.

Or maybe this is in the “Bord-Bistro” on a train, late at night, on the way from one castle to another, somewhere deep in the Swabian hinterlands.

Unless it is Saturday afternoon and you are on the terrace of the Kleinmarkthalle in Frankfurt, squeezing through groups of annoyingly cheerful wine-enthusiasts in vichy-patterned shirts and cable-knit sweaters.

It could also be that you are standing on the set of some “camp-noir” musical, stroking your champagne chin and attempting not to fall flat on your face on some faux-marble, or maybe into a trap of hyperurbanism, whilst trying much too hard to do everything correctly and impress with your knowledge of the rules.

“Anybody with their nose pressed against a glass is liable to look stupid”. (Truman Capote, “Breakfast at Tiffany’s”)