

Rocky Landscape

PACKING LIST (WITH NOTES FOR A TEXT THAT I MIGHT WRITE IN FUTURE):

1. Series of postcards: The Center, “The cars on Ruhnu“, 2016 (only the inhabitants of the island can bring cars there; is it why the cars on Ruhnu are so special? ‘Center’ is a semi-fictional art institution located in allotment gardens in Szczecin)

2. CD (sound): “Organs of Ruhnu“, performed by Duch, 2016 (recorded in Ruhnu’s church)

3. Slides: Michał Gayer, “Ruhnu“, 2016

4. Sculpture (silver painted with spray paint): Michał Gayer, “Getting lost in the forest”, 2016; cloth: Michał Gayer, “Getting dry”, 2016 (accompanied by notes in the smartphone; artworks refer to a series of semi-visible actions performed by the artist)

5. Traveler’s eye mask and a journal: Bean Gilsdorf, “Condition Report“, 2016

6. Photo album with a newspaper article: Justyna Gryglewicz, “Jaak Jakobson. I miss my office”, 2016 (Jaak Jakobson, hmm, I can’t find anything on the web about him...)

7. Photographs: Thomas Hirschhorn, “Abandoned works (Travaux abandonnés)”, La Plaine Saint-Denis, 1992 (they show the process of abandoning artistic works in the public space)

8. Jonathan Crary’s book “24/7: Late Capitalism and the Ends of Sleep” with Krõõt Juurak’s instructions for “Sleeping Performance”, 2016 (what does it mean to PERFORM sleep?)

9. 4-pack beer carrier with bottles: Flo Kasearu, “Artist statement”, 2016 (what is an artist statement if not a desperate and maybe futile effort of explaining sth non-explainable to a potential audience/curator/collector? an effort of ,reaching out’ like a message in a bottle? on the other hand – a 4-pack artist statement suggest some kind of ready-to-use message which mayb be referred to very predictable and formatted content the artist statements take nowadays...artist statement as a product?)

10. T-shirt: KRZYSZTOFJASTRUBCZAKŁUKASZKACZMAREK, “Artists at work”, 2016

11. 3D glasses and smartphone with video 3D: KRZYSZTOFJASTRUBCZAKŁUKASZKACZMAREK, “Sunset at Ruhnu Island”, 2016

12. Set of uncut keys: Martijn in ’t Veld, The Artist’s Keys, 2011

13. Book (“Repose”), 2015, edited by Agnieszka Kilian

14. Publication: Alexander Koch, GENERAL STRIKE. Lee Lozano, Charlotte Posenenske et al (KOW ISSUE 8), released Apr 30, 2011 (publication related to artists that decided to withdraw from the field of art)

15. Maps: Agnieszka Kurant, The Maps of Phantom Islands, 2011 (maps of fictitious islands – results of cartographers’ errors or islands made up by explorers who did not want to disappoint their rulers)

16. Notebook with drawings and texts: Honorata Martin, Notebook, 2016

17. Portable chair, jumping rope, speaker with a metal cup-amplifier: Jan Moszumański, several nights of seventy five years of total pleasure each, 2016 (what is ,a home’ in a mobile world, in which we change locations so often?, this is a ,place’ to spend some time in – an installation that you can put up by yourself)

18. Sticker on the suitcase: Robertas Narkus, Half hotel Ruhnu Island, 2016

19. Leaflet in the book: Tanel Rander, “100 poplars”, 2016 (I haven’t seen any poplars on Ruhnu...)

20. Modified book: Jakub Woynarowski, The Rite, 2016

21. Book: Michael Gibbs, 5 Coloured Alphabets in Black and White, 1975, (suggested by Arnisa Zeqo)

22. Scientific journal: Karolina Żyniewicz, “Similarity of differences”, 2016

Artworks in the smartphone:

23. Music: “Organs of Ruhnu”, performed by Duch, 2016

24. Photos: Honorata Martin, “Landscapes”, 2016

25. Video: Honorata Martin, “Landscapes”, 2016

26. Instagram: Krõõt Juurak, “Sleeping Performance”, 2016

27. Notes: Michał Gayer, “What you can feel”, 2016

28. SMS messages: Justyna Gryglewicz, “Messages from the space not subjected to productivity”

Sea of Living Memories

IEVA EPNERE

“Today again Russian submarines and ships have been sighted in Latvia’s vicinity”, “The Baltic States should worry about the EU collapsing”, "A total of 18 Russian military vessels and nine aircraft were observed at the Latvian border in July", “NATO will continue to closely monitor what is happening in the Baltic Sea region", "A high-ranking US analyst: The third world war could begin in Latvia" – these are Ieva Epnere's notes in preparation for the exhibition. Loosely translated, these headlines-statements from local and international media, whose adequacy and legitimacy of facts is a question in itself, is more than the introduction of a problematic situation. They indicate that today's so-called era of individuality is consciously directed towards a new Cold War situation. Seemingly peaceful condition of the present day is beginning to waver and general surveillance and monitoring in a new manifestation has returned to this coast.

Thinking about the distinction between friend vs. foe, one of us vs. foreign, participant vs. observer, in her new body of works Epnere focuses on the material evidence of the Soviet legacy, as well as its psychological imprints on people's lives. For her territorial and content-based framework Epnere has selected Latvia's western border – an ever symbolically and politically charged strip along the Baltic Sea, which at one point had been the far western boundary of one power, but now is the east of another entity.

Based on personal experiences, research and significant coincidences (encountered persons, obtained facts, etc.) and things heard and disclosed in conversations, Epnere's video-works, photographs and the exhibition scenography is based on the question surrounding the volatility of identity. In response to societal development processes in post-Soviet Latvia, the artist investigates how an individual's memory functions and what is its role in the construction of collective memory; how unwelcome experiences are repelled and how someone who has grown up and worked most of his or her life in a single regime, is able or unable to cope with the new situation and to integrate in it.

The exhibition theme is introduced through the brownish-pink wall tone in the first exhibition room, which has been deliberately chosen for its likeness to the warm tones of the Army Fleet divers undergarments; photographs have been placed upon it – levitating objects encased in a black matted background, military seamen's status affirming high seas sailing trophies, such as whale ivory, coral and other coveted objects.

Stylistic references and notable details continue in the spatially separating grey curtains - symbolizing war, industrialization, as well as secrecy and shadows. This slightly wavy cloth in the tones of the Baltic Sea is like a watershed that frames the exhibition space and divides it from the section of living narrative – the six documentary film videos screened behind the curtains: first-person narratives as told by residents of the Baltic coast's former forbidden zones.

In the second exhibition room the central piece is projected – a video titled *Potom* (translation from Russian – *later*) where, with the assistance of a captivating environment, time and personal conditionality some ambiguous "former military official" erring is constructed in this historically charged time and space.

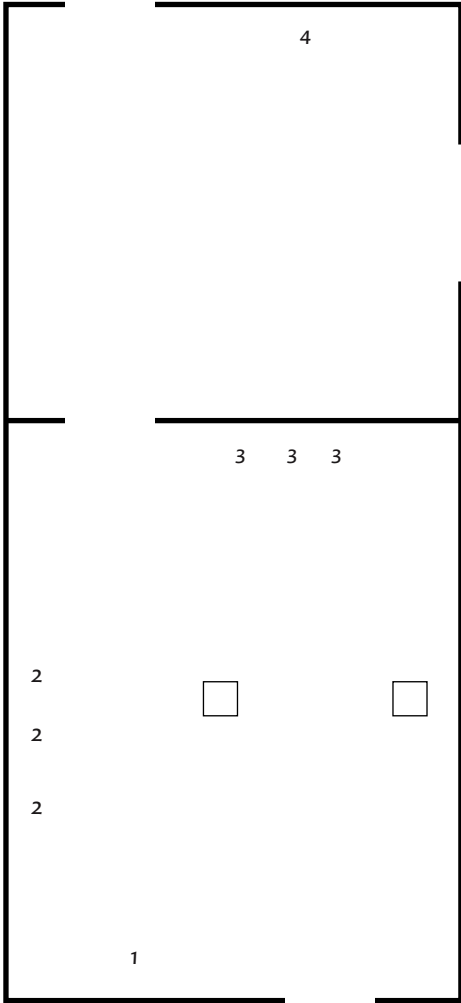
The video's first few minutes announce something unknown and unexplainable, story-wise it's the appearance of the film's character in various environments: on the seashore, on a ship, in the specific area of Liepāja, Karosta, and ritual situations: morning routine, bodily exercises and donning a uniform. Similarly, the symbolic replacement of different powers is tangible in the film, from Soviet occupation to the restoration of state independence, so that past experience is increasingly merged with today's situation, the ending frames yet again return to the sea and conjure up clear indications pre-shadowing threat.

Curated by Zane Onckule

Potom was conceived in collaboration with the National Armed Forces (NBS) and the Latvian Navy Fleet. The main character is portrayed by actor Ģirts Krūmiņš, and part of the Navy Fleet crew episodically appears in the film. The film score was written by composer Edgars Rubenis, sound production by Ernests Ansons and camera operators Baiba Kļava and Jānis Šēnbergs.

“Sea of Living Memories” was first presented at Art in General, New York as part of the organizations New Commissions programme in September-October, 2016 during Epnere's residency at International Studio & Curatorial Program (ISCP) as the recipient of kim? Residency Award 2016.

Ieva Epnere (b. 1977) lives and works in Riga, Latvia. She creates photographs, video works and films, where personal, private stories are the starting point for artistic reflections on identity, traditions and rituals.



1. Sea of living memories, 2016
tapestry
68x89 cm

2. Trophies, 2016
pigment ink print on archival quality paper
61x49 cm, 3 pieces

3. Sea of living memories, 2016
6 HD videos in 3 parts

1st part (16 min)
Zigriņa Zverjeva
Ivans un Pajā Kovališini

2nd part (16 min)
Irina Kurčanova
Solvita Šēna
Guntis Šēns

3rd part (10 min)
Aina Jakovļeva
Dace Bunka

4. Video “Potom”, 2016
HD, 20 min

Director: Ieva Epnere

With the participation of: actor Ģirts Krūmiņš

Episodically
Igorš Jerohins, (The Latvian Navy Fleet team): Jurijs Andrejevs, Juris Oleksa,
Jānis Pētersons, Ivars Zvirgzdiņš, Aivis Zahars, Sergejs Siņilēvičs, Andis
Zvirgzdinaitis, Haralds Feldmanis, Agris Zirnīšs, Elvijs Kanders, Arturs Tilgalis,
Kaspars Muntīšs, Dita Dirba, Raivis Rubins.

Film score – Composer Edgars Rubenis
Sound production – Ernests Ansons
Operators – Baiba Kļava and Jānis Šēnbergs

Latest solo-exhibitions: *Sea of Living Memories*, Art in General, New York (2016); *Pyramiden and other stories*, Zacheta Project Room, Warsaw (2015); *A No-Man's Land, An Everyman's Land*, kim? Contemporary Art Centre in Riga and The Liepāja Museum (2015); *Waiting Room* (2015), Contretype, Brussels; *Galerie des Hospices* (2014), Canet-en-Roussillon (2014); *Mindscapes* (2013), kim? Contemporary Art Centre in Riga. Group exhibitions: *Contemporary Landscape*, Cēsis Art Festival, Cēsis (2016); *62nd International Short Film Festival Oberhausen*, Germany (2016); *Identity: Behind the Curtain of Uncertainty*, Ukrainian National Art Museum, Kiev (2016); *Something eerie*, *Signal – Contemporary Art Centre Malmö* (2016); *Le fragole del Baltico*, Careof, Milan (2015); *Ornamentalism. The Purvītis Prize* (2015), *Arsenale*, Venice; *61st International Short film Festival* (2015), International Competition, Oberhausen, 6th International Contemporary Art Biennale in Moscow (2015).

Artist talk – January 12, 2017 6:30 pm

Ieva Epnere's acknowledgements: Mum, Dad, Ģirts Krūmiņš, Igors Jerohins, Baiba Kļava, Irina Kurčanova, Aina Jakovļeva, Solvita un Guntis Šēni, Paija un Ivans Kovaļišini, Dace Bunka, Ilze Kukute, Irēna Andrejeva, Juris Raķis, Uldis Zupa, Rudīte Kokina, Māris Ločmelis, Dzintars Zilgalvis, Ilgonis Upmalis.

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Exhibition is supported by: The State Cultural Capital Foundation (VKKF), VFS Films, The National Armed Forces (*Nacionālie bruņotie spēki*), Latvian Navy Fleet (*Jūras spēku flotile*), Training Centre for the Maritime Forces, Pāvilosta Local History Museum, The Textile Department at the Art Academy of Latvia, SUNSTUDIO, NOASS, One Wolf

Rocky Landscape Exhibition in a suitcase

Participants: The Center, Duch, Michał Gayer, Bean Gilsdorf, Justyna Gryglewicz, Thomas Hirschhorn, Krööt Juurak, Flo Kasearu, Agnieszka Kilian, Alexander Koch, KRZYSZTOFJASTRUBCZAKŁUKASZKACZMAREK, Agnieszka Kurant, Honorata Martin, Jan Moszumański, Robertas Narkus, Tanel Rander, Martijn in't Veld, Jakub Woynarowski, Arnisa Zeqo, Karolina Żyniewicz

Rocky Landscape is not an exhibition one visits in the common sense of this word. There is no space here one would enter to see objects on display. There is no traditional explanatory curator’s text. There is also no, frequent in galleries, physical distance between the audience/recipient and the work of art. What one does find here in turn, is a suitcase presented as a lost airport luggage. The artifacts it contains can be conveniently taken out and inspected, revealing the narrative on their mysterious owner who spent holidays on the Ruhnu Island, Estonia.

This extraordinary island is located in the Baltic Sea in the Gulf of Riga and has barely 60 inhabitants. It takes three hours by ferry, which runs only three times a week (in the winter the sole means of transport is a light plane), to get onshore. Its isolation determines its special atmosphere and flora both of which decided on choosing the island as journey destination by an international group of artists in 2016. Their stay referenced the idea of an artistic plein-air, during which artistic activity springs naturally from the mundane. Majority of the artefacts gathered in the suitcase are the products of this energy.

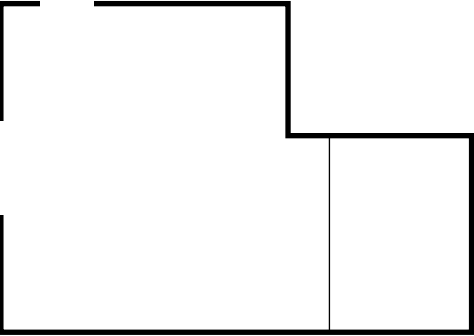
The objects from the suitcase, however, are not just means of documenting the actions taken on the island. One should rather describe them as a form of anti-documentation – recordings of a purposefully creative character, breaking with the monotony of traditional means of recording art. Anti-documentation is a game played on the artists-curators-audience axis, and poses a challenge for the common ideas around documentation. Oscillating between fiction and reality, the exhibition thus neither gives full information on the island itself, nor on what went on during the stay. By the same token, Ruhnu becomes a space of fantasy and projection, unconstrained by the discipline and order of facts.

The title of the project – “Rocky Landscape” – references China Miéville’s short story (“I turned slowly around and gazed at each wall in turn. I took in the chaotic, intricate patterns of crumbling paint and damp plaster. They looked like maps, like a rocky landscape”); and manifests a continuing interest in narrativity, demivisibility and practices of withdrawal from the world of art so inscribed in the artistic agenda of the Bunkier Sztuki Gallery. The project certainly shows an affinity with another exhibition inspired by Miéville’s “Details” – “A Million Lines” (2015–2016) as well as a work by Jan Hoeft created for the Gallery’s collection (2015–2016) or the exhibition “Gestures of Disappearance” presenting the work of Arthur Cravan, Bas Jan Ader, Chris Burden and Lee Lozano (2015).

Curated by Aneta Rostkowska
Design and production of the inside of the suitcase by Kinga Stanowska

“Rocky Landscape” was produced by and first displayed at Bunkier Sztuki Gallery of Contemporary Art in Krakow (October), then showed in Contemporary Art Centre (CAC) in Vilnius (November) and after kim? Contemporary Art Centre in Riga it will head someplace further.

The “Rocky Landscape” is a spin-off of the 12th Baltic Triennale, whose main organizer is the Contemporary Art Centre (CAC) in Vilnius, with Virginija Januškevičiūtė as curator. Supported by: Ministry of Culture and National Heritage in Poland, within the framework of the “Promoting Polish Culture Abroad 2016” program.



1. *On The Tip of the Tongue (Heritage)*, 2016
tērauds, printera detaļas
60 x 60 x 60 cm
2. *No sērijas Thermodynamic Pain*, 2016
gumija, velcro kilpši, talkas, pigmentētas gumijas putas,
pigmentēts silikons, metāls
katrs 230 x 140 cm
3. *Man Thinks (Desire Without an Object)*, 2016
tintes druka uz papīra, līme; fonts: Mislavs Žugajs
maināms izmērs
4. *e*, 2016
kompresors, betons, latekss, kartons, līme, māls, skaidu plate,
metāls, armatūras stieņi, pigments, ritentiņi, tinte, savilcēji
300 x 150 x 60 cm
5. *Sensitive Brutalism*, 2016
kompresors, latekss, dienasgaismas spuldze, metāls, savilcēji,
skaidu plate, krāsa, betons
164 x 120 x 44 cm
6. *If This Wall Will Crack Before My Skull, The Order of Things Will Change*, 2016
betons, marķieris, armatūras stieņi, metāls, uzlīmes, savilcējs
180 x 100 x 10 cm
7. *Similar Conclusion I*, 2016
stikls, skaidu plate, tuša, ģipsis, pigments, audums, plastmasa,
koks, līmlenta, printera detaļas
68 x 82 x 17 cm
8. *Similar conclusion II*, 2016
stikls, skaidu plate, tuša, ģipsis, pigments, audums, plastmasa,
koks, līmlenta, printera detaļas
68 x 82 x 17 cm
9. *Parted*, 2016
ģipsis, silikons, pigments, tērauds
57 x 59 x 13 cm
10. *Gut House on the Print Level*, 2016
skaidu plāksne, tuša, skrūves, krāsa, koks
34 x 32 x 15 cm