

Heap-core,,  
DAIGA GRANTIŅA

Heap-core,, is the Paris-based artist's, Daiga Grantiņa's, first solo-exhibition in Riga. The expression integrated in the title refers to the outward direction of formal (hard-core) motion, accumulated somewhere in the inner core. The exhibition hall will be transformed into a site-specific installation, where openings made around the perimeter of the surrounding wall will conduct light tunnels from windows hidden from view, integrating light as a material into the body of sculptures.

Guided Tour is Angela. For instance, she aspires to be an early riser; one of those up-with-the-sun types who accomplishes a lot in the small hours, before the rest of us look at the time on phones that light up our faces beneath sweaty sheets. But the truth is, Angela wakes up late. Late enough to screw up the rest of your day. A domino effect of lateness. Coexisting with both the start, and its middle. Also, she stays away from mirrors.

Presented at the opening and available throughout the exhibition, *Guided Tour* is a newspaper edition conceived as a collaboration between artist Daiga Grantiņa, writer Mary Rinebold Copeland and graphic designer Toan Vu-Huu.

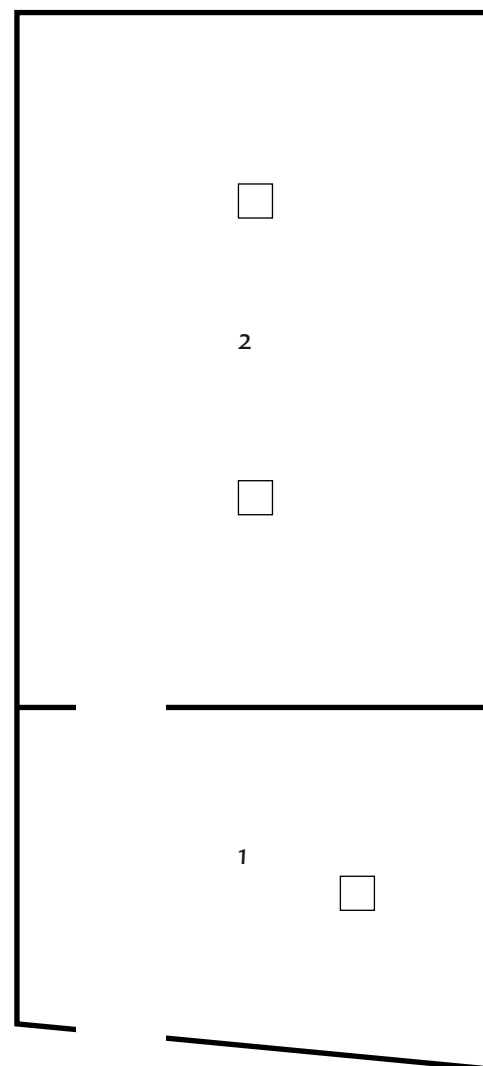
Daiga Grantiņa (born in 1985, Rīga) studied at the Vienna Art Academy and the Hamburg Art Academy. Recent solo-exhibitions: *Basinger Beige*, 83, Pitt Street, New York (2016), *Grotto from Glammar*, Galerie Joseph Tang, Paris (2016), LFL, Stefan Lundgren Gallery, Mallorca (2016), *The Mountain Guide*, Matthew Gallery, Berlin (2015). Noteworthy upcoming solo projects at KUB Billboards (Kunsthau Bregenz) and Kunstverein Hamburg. Recent group exhibitions at *Aduesive Products*, Kunsthall Bergen, *Les Levres Nues*, DOC, Paris, *The Pleasure of the Text*, Campoli Presti, London. Reviews and publications on the artist's activities are included in publications such as *Les Inrockuptibles*, *Kaleidoscope*, *Artforum*, *Artagenda.com*, *Frieze International* etc.

Mary Rinebold Copeland is an American writer who has contributed art criticism to magazines and journals such as *Artforum*, *Artforum.com*, *Flash Art*, *MAP Magazine* and *Art in America*, fiction and essays to compendiums and artists' exhibitions and monographs, and has participated in public panels and collaborative presentations at *New York University*, *ICA London*, *Whitechapel Gallery*, London, and most recently at the *Serpentine*, London, with Celia Hempton. Between 2009 and 2014, she co-founded and co-directed the curating office *Kunstverein NY*. Her first novel, *The Smell*, will be released next year.

The main supporter for exhibitions by Edgars Gluhovs and Daiga Grantiņas: ABLV Charitable Foundation

Patrons: NP Properties and Vita Liberte

Supporters: Ministry of Culture, VKKF, Rīgas dome (Rīga City Council), LIVE RĪGA, Cultural Forum Baltā nakts, Boris and Ināra Teterev Foundation, Goethe Institute Rīga, Swedish and Polish Embassies in Latvia, Krassky, Palladium, Knauf, Ramirent, Electrobases, Caparol, Eco Baltia, VKN, Rīgas Laiks, Radio SWH, LR3, Veto Magazine, Echo Gone Wrong, Rīga TV24, Arterritory, ABSOLUT, Birzī, Valmiermuiža



1. first room:  
*Pharmakon and Being pool (Buff)*, 2016  
glass, drywall, light string, fabric, plastic, metal  
350 x 400 x 200 cm
2. second room:  
*heap-core (with tail)*, 2016  
plastic, fabric  
160 x 40 x 100 cm  
*Buff in Red*, 2016  
plastic, fabric  
350 x 300 x 200 cm  
*Buff in Flight*, 2016  
plastic, fabric, feathers  
350 x 170 x 170 cm  
*Ribscreeentray*, 2016  
plastic, metal, spray paint, fabric, acrylic  
60 x 100 x 40 cm  
*RheapЯ*, 2016  
fabric, plastic, metal  
200 x 45 x 160 cm  
window-piece:  
*The natural history of Tan*, 2016  
drywall construction, wire  
site specific

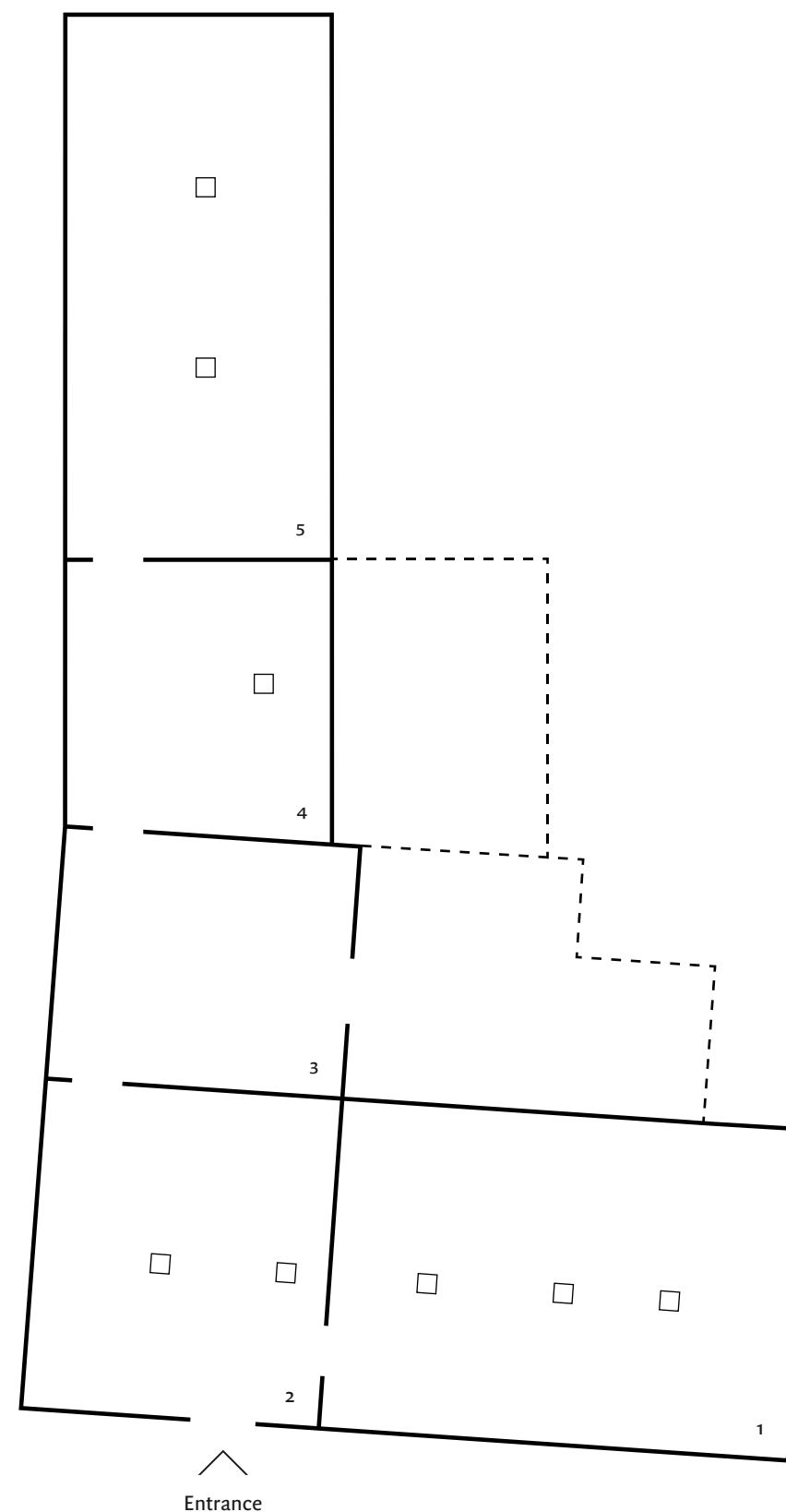
# kim?

02/09 -  
16/10/2016

1  
INGA MELDERE  
Coloring Books

2 - 3  
EDGARS GLUHOVS  
L'UOMO VAGUE

4 - 5  
DAIGA GRANTIŅA  
Heap-core,,



kim? Contemporary Art Centre  
Sporta iela 2, LV-1013, Rīga, Latvia  
kim@kim.lv / www.kim.lv

Mon: closed  
Tue: 12.00-20.00  
Wed, Thu, Fri, Sat, Sun: 12.00-18.00

ENG

## Coloring Books INGA MELDERE

in collaboration with Temnikova & Kasela Gallery, Tallinn  
within the institution-in-residency programme

Inga Meldere's solo-exhibition *Coloring Books* is a continuation of the thoughts and methods initially addressed in May of this year in her exhibition in Tallinn, titled *House by the waterfall or colouring books for adults*. In the disposition of the fresh exhibition-space renovation, the artist will sustain her individual and publicly esteemed painting method and interfere into its white backdrop with wall divisions – through compositional line colourings in some fashion brand's style, covered in layers of cultural-historic motif inspired paintings (ones previously exhibited, as well as specifically made for this exhibition) and sculptural elements in the form of video and a limited edition print.

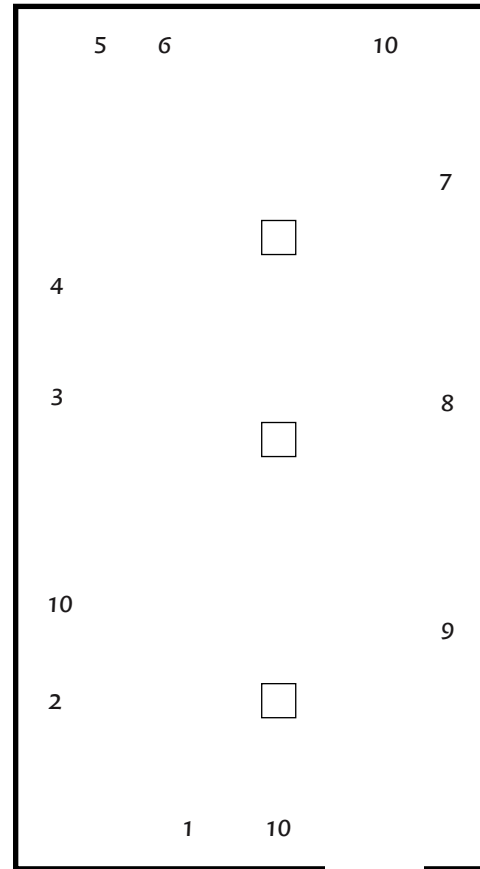
### *House By the Waterfall or Coloring Books for Adults*

A method advocated for children for several centuries, in the last decade coloring has once more become widely popular among adults (the surge in activity was first noted after the Second World War). Of particular interest to the artist, in the context of an increasing exposure to images online, is the apparent increase in popularity of the colouring in activity with people who are not directly involved in creative work on a daily basis.

The process of coloring is often described as a relaxing and therapeutic pastime with an added benefit of inspiring more innovative thinking at work and in daily life. However, Meldere also points out, in contrast to drawing where the image is made "from scratch", by definition mere coloring is considerably more restrictive. The active participants are presented with a visual narrative from the outset. Immersing themselves in the most diverse themes, from homoerotic imagery to philosophical topics with references to art history, they are given an option to encounter a ready image or event as opposed to having to imagine one. For Meldere, this distinction opens up questions closely related to her own practice – how does one relate to images they encounter? Does a process such as coloring allow for a more involved re-contextualising of an image, personally participating in the process, or does it merely facilitate the passive following of outlines?

This inquiry follows Meldere's ongoing engagement with art history and its relation to a "personal archive", how familiar images can exist in parallel to private memories, and experiences. In her works for the show, Meldere elaborates on the idea of a complex image, the richly detailed works are built from separate, but mutually related layers of collage. In her compositions, illustrations from brochures, photographs from private archives, and yearbooks become both contours, and coats of paint. Here, coloring as an activity provides an insight into the contemporary attitude towards everyday images and what that can reveal about painting.

Inga Meldere (born in 1979, Kuldīga) lives and works in Helsinki and Riga. Acquired a Bachelor's in Pedagogy at the University of Latvia, and then studied visual arts at the Art Academy of Latvia. Meldere was later a researcher at Jan Van Eyck Academie in Maastricht. Recent solo-exhibitions: *House by the waterfall or colouring books for adults*, Temnikova & Kasela gallery, Tallinn (2016), Writers room, Museum of Janis Rozentals and Rudolfs Blaumanis, Rīga (2015); *Bērzkalni*, Gallery G12, Helsinki (2015); *Magic Mountain*, Gallery XO, Rīga (2014); and group-exhibitions: *Untitled* (2013); *Enough is enough* (2011) Temnikova & Kasela, Tallinn, *Le fragole del Baltico*, *Care Of*, Milan (2015); *Survival K(n)it 7*, LCCA, Rīga (2015); *Important contemporary Latvian artists*, National Arts Club, New York; *Driehaus Museum*, Chicago; *Latvian National Museum of Art*, Rīga (2012). She was a *kim?* Residency Award 2016 finalist, and was nominated for the Purvītis Award in 2016.



1. *Joachim's Dream*, 2016  
digital print, acrylic and oil on canvas  
120 x 150 cm
2. *Damask*, 2016  
digital print, acrylic and oil on canvas  
37 x 58 cm
3. '78, 2016  
digital print, acrylic and oil on canvas  
120 x 75 cm
4. *An Act*, 2016  
digital print, acrylic and oil on canvas  
55 x 50 cm
5. *Colored Waterfall*, 2016  
video, 1 min, loop
6. *Limited edition print*, 2016  
(50 signed copies)
7. *Students Painting Some of The Remarkable Scenery in The Park*, 2016  
digital print, acrylic and oil on canvas  
110 x 65 cm
8. *Hermes*, 2016  
digital print, acrylic on canvas  
58 x 40 cm
9. *Bouquet*, 2016  
digital print, oil on canvas  
110 x 65 cm
10. *Saddle belt (after Gucci)*, 2016  
acrylic, various dimensions

## L'UOMO VAGUE EDGARS GLUHOVS

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 piece in the form of an in-flight drink conceived by the artist for *kim?*. *BIRCH WATER* is being produced by *BIRZĪ* and consists of fresh birch sap tapped directly from Latvian trees. For its 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).

### \*Possible scenarios:

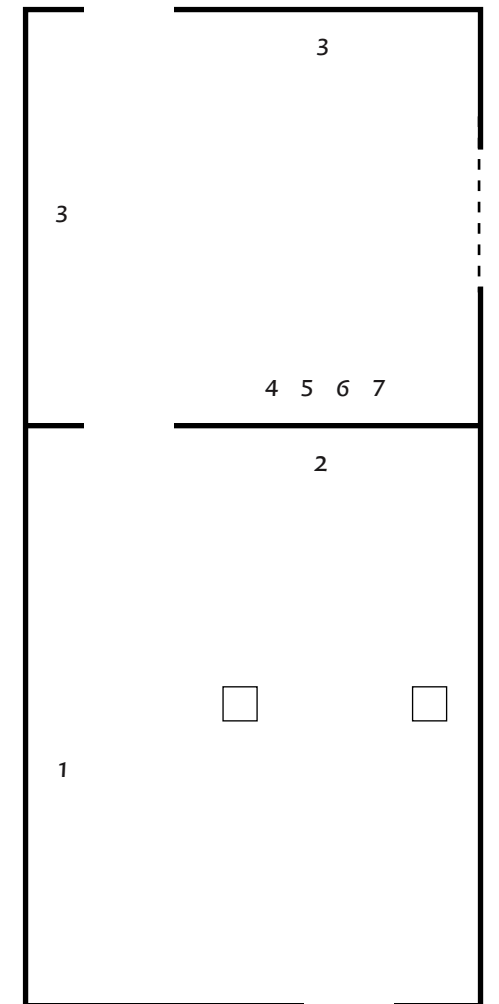
Drinking a Burgunder and eating chips on the roof-top of the Hôtel Raphael in Paris at sunset, looking at passing airplanes and thinking about where to wipe your fingers whilst trying to look serious.

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")



1. Installation of ready-made equestrian accessories, 2016
2. *Rappel à l'Ordre*, 2015  
50 x 100 cm  
Silkscreen and marker on acrylic
3. *Comme il faut*, 2016\*  
50 x 34.66 cm  
Digital silver gelatin prints
4. *Haute Collaboration - Edition Concorde*, 2015  
Indigo ink and printed text on vintage Smythson stationery for Concorde, two cards and envelopes, mounted and framed, original box, assorted objects  
23 x 29 cm
5. Postcard, 2016
6. Flip-book, 2016
7. *BIRCH WATER* by Tobias Kaspar for *kim?* and produced by *BIRZĪ*, 2016