

E. V.: I always make everything either too big, or too fragile, or too chaotic. Interested parties are grateful for the smaller pieces, the few, which can be taken home. When I work at a computer, I deliberately try to avoid decision-making concerning the creation of works. I avoid making remote choices, or affixing thought to my work. I work the best when I am in the room with the plaster, so as to reach decisions through my fingertips, not deliberately, through purposeful thought. I have a similar relationship with language. I grew up in a mixed Latvian-Russian family. The main accent was on grasping and understanding – it was this tangible and direct approach to language.

Z.O.: Continuing with the aforementioned. Instead of dreaming or speculating about the direction of the market, it is much more exciting to contemplate the situation that we are in at the moment. Boris Groys, in a recent article in Frieze magazine, wrote about the sudden wave of booming radicalism in Eastern and Western Europe and how it creates this tension in the background, causing artists (even unwillingly) to take certain political stances. This is a situation, which is historically familiar to Eastern Europe; during the Soviet Regime artists functioned thus for several decades, and hence "our" common experience in this matter suddenly makes us experienced, and abundant with opinions.

Wittgenstein: ... we might also be inclined to express ourselves like this: we're at most under a psychological, not a logical, compulsion. And now, indeed, it looks as if we knew of two kinds of case.

E. V.: ... someone mentioned the word "psychology", I have thought about this a lot; about some psychological state, in which decisions are formed and accepted. For instance, one day I might decide that a piece is finished earlier or later than on another day.

Z. O.: There is a roaring sound in the background, reminiscent of a dental drill. On which day was this decision made?

E. V.: It's a compressor. I sometimes add it to the objects, like I've done here. This is my state of mind.

J. T.: Total anaesthesia.

E. V.: Yes, it's also some empty showcase, refrigerators. I am frequently asked, "What does this do?", "will it swell up or otherwise?" I like that the function is abstract, illegible. But people tend to worry.

Z. O.: It is precisely this uselessness, deceptive and suggestive meaning, which helps the whole general impression, the rest of the peripheral choir, which is jointly put together by sculptures. But it might be a bit irritating, possibly because you don't know what to expect. Maybe it might suddenly emit something, some green colour perhaps.

J. T.: And it's also mechanical, manly.

E. V.: I have one piece from cast concrete, reminiscent of a wave or some letter with an unfinished metal carcass at the top. It's similar to some of Caspar David Friedrich's work; it's surprisingly industrial...

J. T.: We now begin to look at industrial ruins also with a kind of romanticized view...

E. V.: Its interesting as people have told me that I'm a romantic artist. It seems that it is so. I use the principles of classical sculpture: the structure of form, anatomy, mass, line, colour, light and shade, same as my material choices - plaster, cement.

J. T.: Early Romanticism speaks of the fragment, which is also relevant in contemporary art. In this sense, romanticism is present. Peter Osborne even compared Sol LeWitt's *Sentences on Conceptual Art* with an early Jena Romanticism – Friedrich Schlegel's *Fragmente* (Fragments), which was published in the magazine *Athenäum*. A radical comparison.

E. V.: I also have a piece that alludes to design. Created from ready-made chair components, it's a free, abstract object. That is precisely what I am interested in. How can an object be so free? I want to release the viewer from reading or explaining. It would be ideal, if you look at it and don't understand which side to start with, from which side to look, or even to begin thinking about it.

J. T.: In a fair share of post-conceptual art there is uncertainty. There are some objects, a title and then there are texts, written by the curator or artist. They are explanations, with which the objects themselves often have difficult relations. Contrary to linguistic conceptualism, where the text itself is art. The text can be a gesture, but there isn't an uncertainty (other than semantic), which raises the question: is the text a part of the work, or not? It should be similar in any exhibition, unless its concept is

a boundary between the blending of an artwork and its curatorial description.

Z. O.: There is a reference to uncertainty, a personal favourite. Could that be a dictation of our era? There is certainly uncertainty in Evita's work.

J. T.: A little off-topic – I recently read Peter Bürger's *Theory of the Avant-Garde* (published in 1973). Bürger believed that the 1960s Avant-Garde, which he refers to as the "neo-avant-garde", such as various happenings, can no longer achieve the gesture of Dadaistic critical value. Whereas today, looking at the leading practises in contemporary art, which, after all, claim to continue the movements of the 60s (yet we lean more towards the term "post" rather than "neo"), in a comparably nostalgic voice we would like to similarly claim, that it can no longer achieve... However – and that could be the beginning of a possible counter-argument – the types of artistic production and aesthetic ideology (continuing the aforementioned Marxist terminology) of the beginning of the 20th century, the 60s-70s and the beginning of the 21st century are all different.

Z. O.: Evita, you are currently sitting on Lee Lozano's book. Drawing connections - it must have some meaning. Does it?

E. V.: I tend to read it in moments when I feel stuck.

J. T.: Casually flick it open?

E. V.: Yes.

Raoul Hausmann is reading from "Green Henry": They took the greatest pleasure in his characters, and liked them better than anything else of the kind. The unvarying ardour and purity of his thought and language was more appropriate to their simple way of life than to that of many a learned admirer... Yet it cannot be denied that a great deal of the facility of expression and the pleasing deportment that was the hallmark of almost all these friends could be set down as the result of their dramatic efforts.

E. V.: The language forms, the infinitives are interesting. I prefer making nouns from verbs. That, which used to be an action, becomes an object.

J. T.: This is dangerous, because, you know, when one says he loves something, that is clear, but what is "love"? ...

A conversation in multiple voices, with the participation of Evita Vasiljeva, Jānis Taurens, Zane Onckule and others took place in a temporary studio setting. Its atmosphere has been further brought here, into the exhibition.

The Amsterdam-based Latvian artist's Evita Vasiljeva's solo-exhibition *Gut House on the Print Level* comprises robust and fragile, seemingly moving, sculptures that have been carried over from the studio to the exhibition space, among them information disseminating devices cast in plaster, large scale prints, metal wickerwork article and pieces inspired by car interior rubber floor mats.

Evita Vasiljeva (born in 1985) is a Netherlands-based Latvian artist. Graduated from the Fine Arts program at the Amsterdam Gerrit Rietveld Academie (in 2012), worked at the artist residency De Ateliers (2014-2016), Amsterdam. Latest solo-exhibitions: *Nothing Lost, Nothing Found*, Gallery 427, Riga (2016) and *Parallel to Vertical*, kim? Contemporary Arts Centre, Riga (2013); group exhibitions: *Potlach*, De Ateliers graduate exhibition, Amsterdam (2016); *Form X*, Gallery V240, Amsterdam (2016); *A Bigger Peace, a Smaller Peace*, the Latvian Museum of Railway History in Riga (2015); *Lily's Pool*, Art in General, New York (2015), *New Participants*, De Ateliers, Amsterdam (2014), *Aspen-Kemmern*, kim? Contemporary Art Centre, Riga (2014); *Vortex*, Project Space Garage, Moscow (2014), *NF Presents: from A to Be to SEE to D*, kim? Contemporary Art Centre, Riga (2014), *Monograms*, Vita Kuben Gallery, Umeå (2014); *Indian Summer*, Gallery Fons Welters, Amsterdam (2013).

Acknowledgements: Sarah Boulton, Marta Trekere, Arita Varzinska, Zane Onckule, Kaspars Groševs, Diāna Strēle, Jana Kalgajeva, Aleksandrs Vasiljevs, Mārtiņš Locs, Artūrs Viksna, Jānis Kārklīņš, Dita Birkenšteina, Edgars Murāns, VKKF, De Ateliers.

# kim?

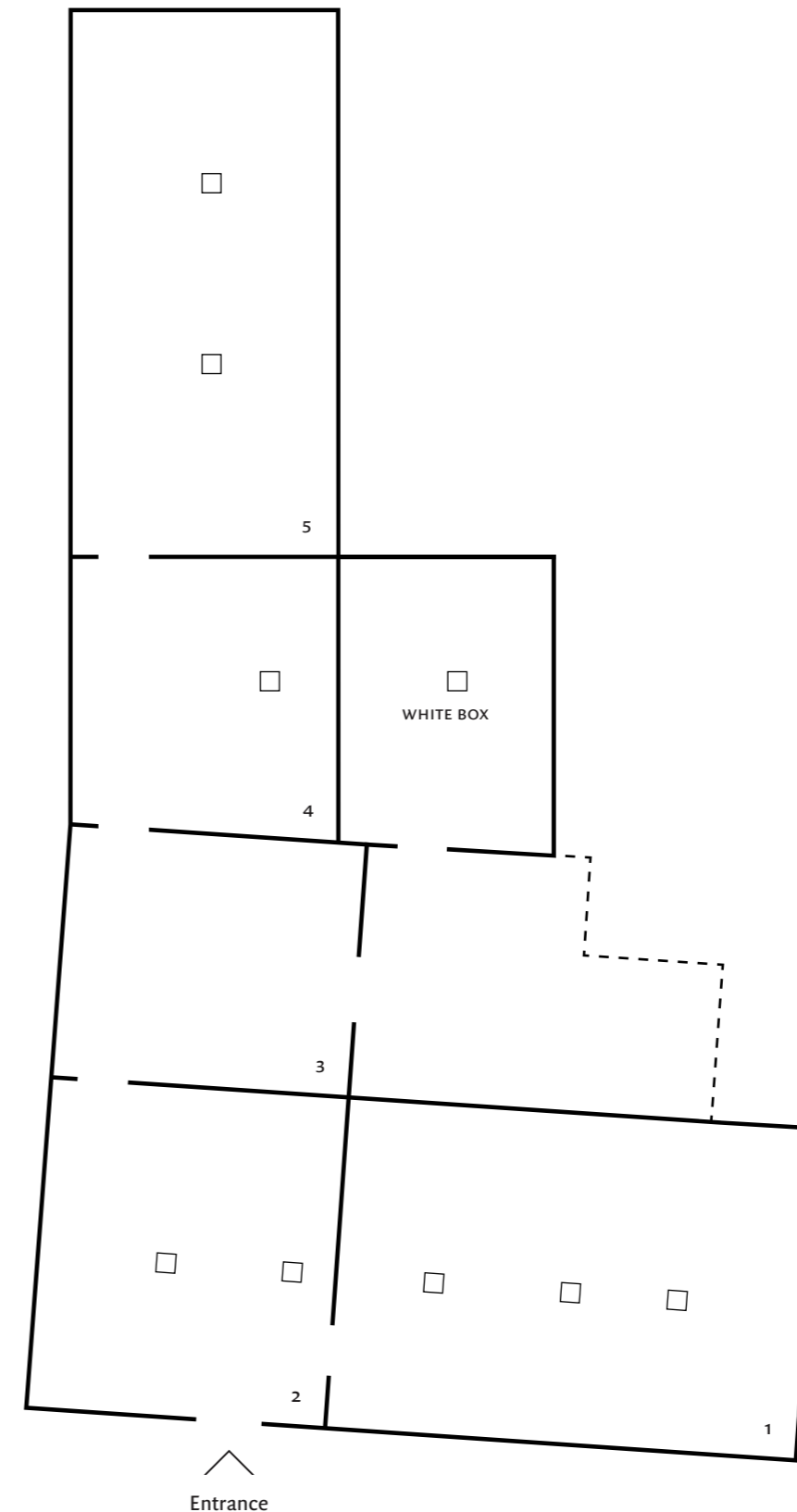
26/10 -  
27/11/2016

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*Waiting for the Next Minute*

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*Gut House on the Print Level*

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ENG

## Waiting for the Next Minute

### JĀNIS DZIRNIEKS

Turning somersaults for several days, and I am home, opening my eyes in the morning and pushing up with the tip of my nose to my abdomen. I am looking into myself – darkness. The amount of steps walked, sleep, and nutrition indicators fall within the norm. My mood, with confidence in them – rises. In the background you can hear diligently counted sizes, devoid of colour or form, only the location points on axes are known. The vector graphics are based on paths and anchor points. The shape of the line paths is created from anchor point locations (in the line structure these are visible as squares) and the nature of handles. Several axes, in its infinite space, define the location. Here lines crisscross, overlap and attain a new character.

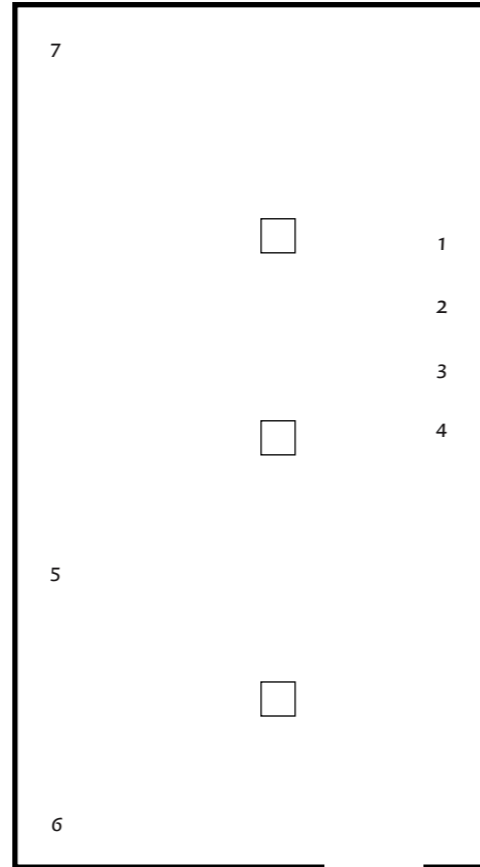
With our foreheads and sight, each develops his or her perception. These anchor points are my brightest events, paths – the forgotten routine, colour – each of us, hangers included in the installation – human structure, flowing water – a walk, where others slide by, 8 minutes with a diurnal loop – the city's never-ending activity, a stone – has seen everything.

Jānis Dzirnīeks

The exhibition is created as installation, which advances with every visitor. A vector graphic – paths and anchor points that assemble by the influence of the artist's experienced events – is at the core of the work. Colour usage symbolizes some specific person and stylized hangers point to this person's framework, while flowing water should be accepted as the artist's daily stroll in the direction of the tram, and so on.

Jānis Dzirnīeks is the first OPEN kim? CALL winner. OPEN kim? CALL began in June 2016, it is aimed at promoting the development of Latvian contemporary art, its affiliated processes, and no less important – its visibility. kim? facilitates the arrangement of necessary preconditions and support for the successful implementation of an event for an artist(-s) and/or curator(-s) from Latvia whose creative practice spans less than five years. With OPEN kim? CALL the organization opens its doors for regular new author – artist, curator, collective etc. – expressions, providing assistance within an opportunity to create a new body of work, curate an exhibition, issue publications, realize performances and others.

Jānis Dzirnīeks (born in 1992) is studying in the Bachelor's program at the Art Academy of Latvia, majoring in Visual Communications. He also studied at the *Universität der Künste* in Berlin for a year. Since 2013, he has been actively participating in the development of illustration projects, drawing illustrations for *Popper Publishing* publications and exhibitions. He has participated in a number of group exhibitions at the following galleries: *Zwitischer Maschine*, Berlin, *Maloinoji6*, Vilnius, *La Escocesa*, Barcelona, *Deutsches Haus New York*, galleries 427 and Alma, in Riga, the National Library of Latvia exhibition halls and others. Dzirnīeks is part of the artist association 3/8, within which he has had two exhibitions, at the X kg, and 427 galleries (2016) and the / RIXC media space (2015). In collaboration with Evelīna Deičmane and Kate Krolle, he has also designed scenography for the Dirty Deal Teatro show *Mēness dārzā* (trans. from Latvian "In the Moon's Garden") (2014).



1. *I Have Met You More Than Twenty Times*, 2016  
silk screen from the series *Path*  
70 x 100 cm
2. *The Desert Is Changing*, 2016  
silk screen from the series *Path*  
70 x 100 cm
3. *Not a Greenie Anymore*, 2016  
silk screen from the series *Path*  
70 x 100 cm
4. *We Came From Different Sides*, 2016  
silk screen from the series *Path*  
70 x 100 cm
5. *Untitled*, 2016  
installation
6. *I'm Still Thinking About The Title*, 2016  
video installation  
8 min
7. *Passing by*, 2016  
installation

## Gut House on the Print Level

### EVITA VASIĻJEVA

Conversation in a temporary studio

October 3rd, 2016

**Epicurus:** The atoms are in continual motion through all eternity. Some of them rebound to a considerable distance from each other, while others merely oscillate in one place when they chance to have got entangled or to be enclosed by a mass of other atoms shaped for entangling. This is because each atom is separated from the rest by void, which is incapable of offering any resistance to the rebound; while it is the solidity of the atom which makes it rebound after a collision, however short the distance to which it rebounds, when it finds itself imprisoned in a mass of entangling atoms.

**Zane Onckule:** One part of the exhibition title is *Gut House on the Print Level*. "Print" in this case, may denote both press publications or press, as in "to press", if we mean well, then also the abdominal press, referring to anatomy, which is interesting as internal organs regularly appear in your work. If we are of the same mind regarding bodily presence, what spacetime are we talking about? Are these relics of the past or apocalypse-experienced canisters, some post-human monuments?

**Robert Smithson:** The works of many of these artists celebrate what... the physicist calls "entropy" or "energy-drain". They bring to mind the Ice Age rather than Golden Age, and would most likely confirm Vladimir Nabokov's observation that, "the future is but the obsolete in reverse."

**Evita Vasiļjeva:** Works between the past and possible future. The uncertainty of time is furthered by the roughness of the sculptures, this sensitive brutalism.

**Z. O.:** And over this robust, exposed body colour is applied like make-up on a rarely groomed face. This choice seems very fitting – often gentle pastel tones. Is their aim to soften the overall impression, or to distract from something?

**E. V.:** The colour choice and usage differs. Sometimes, I use it to emphasize that a decision is left halfway. Then I paint the works only partially, to indicate that I have doubts and that I openly embrace them. For example, I paint a piece halfway pink. I try to include the feelings that arise during the working process, and instinctively utilize them further in the material.

**Z. O.:** You partake in the creation of your work from start to finish; there is almost no division of labour. Working clothes, dirty hands, time spent in the studio. Do you consider the economic or political gesture of making work in such a way? With today's post-studio, computer oriented condition, such a question is not out of place.

**E. V.:** Yes, I'm a serious proletariat – I weld and corrugate...

**Kafka:** These were tasks that might well have been left to a mechanic, but the officer performed them with great zeal, whether because he was a devoted admirer of the apparatus or because of other reasons the work could be entrusted to no one else.

**E. V.:** ...I have to be in the space, I have to look at the wall, have to at least drink that coffee, as I don't smoke anymore. The work comes from some inner state, from the state that I am in during the day, on the street, that which I have an aspiration to comprehend. Currently, and with this exhibition, I have an interest in understanding the inability to pass on information. And thus my thoughts, and in the case of this exhibition, also the production of the work itself, is assisted by a printer. Its purpose is to copy something, to pass it on, but in my case the work also somehow reproduces itself. A viewer receives something, but not in a textual format.

**Jānis Taurens:** Yet, this way of working (production) also holds political significance. Therefore the artist, according to Western Marxist theory, is the producer, and thus we can discuss the various types of production and ideologies (general, aesthetic, of the author) what influences him. At the beginning, Donald Judd created his own "boxes" or together with his father, afterwards a workforce produced his work, and later components were ordered from a factory in Switzerland.

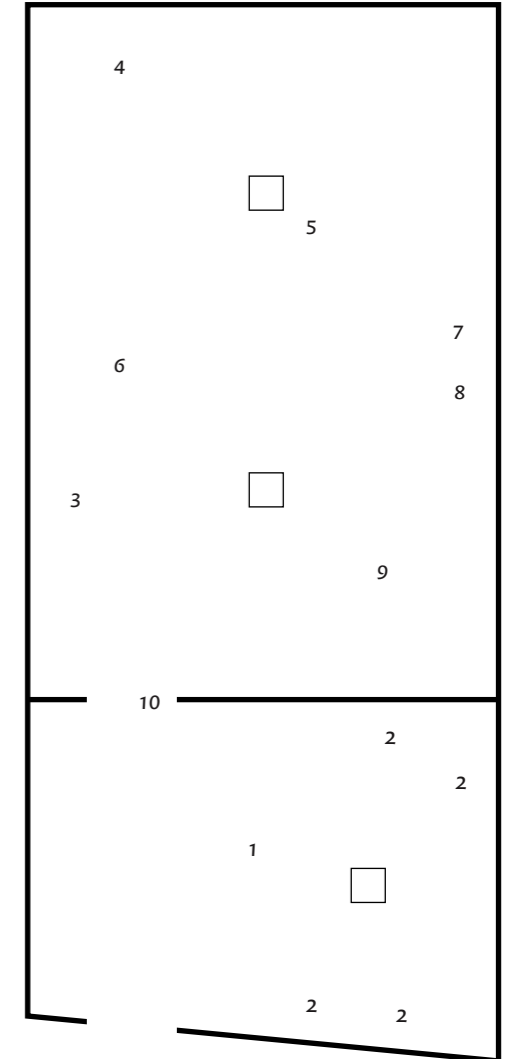
**E. V.:** Whenever I order some component, I like to be present... if I see that something is becoming too systematic, I say... no, and we stop halfway.

**Z. O.:** Such an intuitive critique of the system.

**E.V.:** Yes, perhaps.

**J. T.:** That, which can be bought, is immediately a commodity. Today, evidently conceptual criticism of consumerism of the 60s-70s is also being sold. (And the critique of this criticism states that conceptual art was easier to be sold, for instance, Seth Siegelaub's exhibition *Xerox Book* only existed in the format of a catalogue. It's cheaper that way.)

**Z. O.:** In the context of this region, we have always imagined the art market as the master of the game, more than actually experienced it, or fully grasped its influence and power; given that the rapid transition and mastering of market laws never took place in the early 90s.



1. *On The Tip of the Tongue (Heritage)*, 2016  
steel, printer parts  
60 x 60 x 60 cm
2. *From the series "Thermodynamic Pain"*, 2016  
rubber, velcro, powder, pigmented rubber foam, pigmented silicone, metal  
each part 230 x 140 cm
3. *Man Thinks (Desire Without an Object)*, 2016  
Inkjet print on paper, glue; typeface: Mislav Žugaj  
dimensions variable
4. *e*, 2016  
compressor, concrete, latex, cardboard, glue, clay, plywood, metal, reinforcing steel, pigment, wheels, ink, tie wraps  
300 x 150 x 60 cm
5. *Sensitive Brutalism*, 2016  
compressor, latex, light, metal, tie wraps, plywood, paint, concrete  
164 x 120 x 44 cm
6. *If This Wall Will Crack Before My Skull, The Order of Things Will Change*, 2016  
concrete, marker, reinforcing steel, metal, stickers, tie wraps  
180 x 100 x 10 cm
7. *Similar Conclusion I*, 2016  
glass, plywood, ink, plaster, pigment, textile, plastic, wood, tape, printer parts  
68 x 82 x 17 cm
8. *Similar Conclusion II*, 2016  
glass, plywood, ink, plaster, pigment, textile, plastic, wood, tape, printer parts  
68 x 82 x 17 cm
9. *Parted*, 2016  
plaster, silicone, pigment, steel,  
57 x 59 x 13 cm
10. *Gut House on the Print Level*, 2016  
plywood, ink, screws, paint, wood  
34 x 32 x 15 cm