

*Feels Everything Like Shopping*  
SARA MAGENHEIMER

Art in General presents a solo exhibition of newly commissioned work by Sara Magenheimer in partnership with the kim? Contemporary Art centre in Riga, Latvia. The forthcoming project includes a series of assemblage sculptures and projected video with original audio. The works on display are unified by subtle atmospheric cues, mimicking the protocols of branded, commercial spaces. A custom fragrance inspired by the artist's linguistic prompts will infuse the installation—titled LUCKILY, the scent announces itself as a distillation of good omens, permeating the exhibition with a cartoonish optimism.

Magenheimer's new sculptures incorporate products including kitchen knives, safety pins, mannequin forms, and altered images from the popular Delia\*s catalog. In the 1990's, Delia\*s photography presented alternative attitudes for young women, showing models that were tough, cool, smart, confrontational, funny, outspoken, and athletic. Its clothes and styling offered a fresh take on traditional gender roles in the space of advertising, and revealed how progressive identities were packaged and sold. The collaged images of unconventional young women are further complicated in their proximity to items such as kitchen knives—more than a domestic tool, the knife calls to mind phrases like “double edged sword” or “it cuts both ways.” The object also references the process of editing, signifying a viewer who may cut and sequence the catalog's cast of characters to fit an imagined narrative. The disparate sculptural elements are held together by magnetic force in provisional displays, pointing to the precarious nature of “femaleness” in society, and suggesting the possibility of rearranging existing structures.

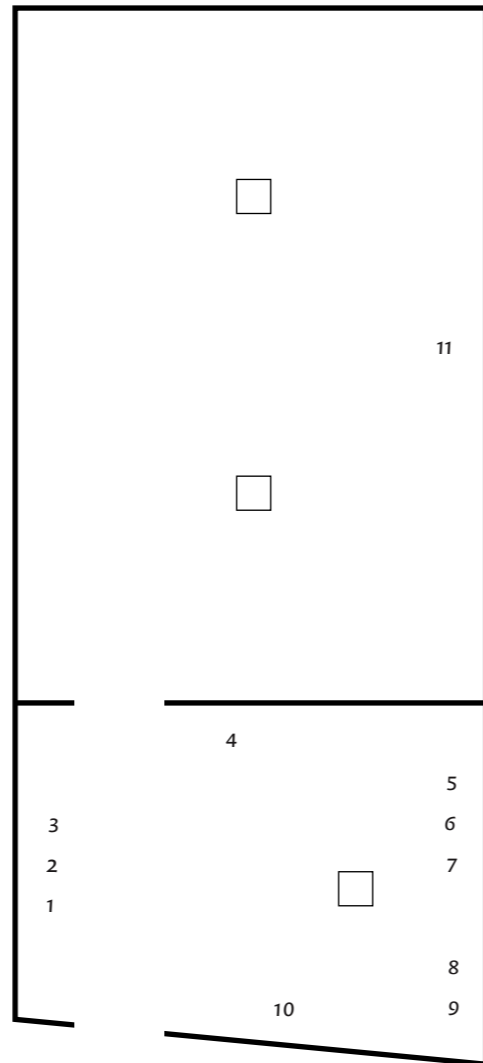
Throughout the exhibition, images of women and the merchandise strategically marketed to them, such as jewelry, shoes, perfume, and interior design, interrogate gendered aspects of capitalism and the sedative activities of consumerism. Magenheimer addresses how we remain in a perpetual state of desire for material goods, foregrounding conditions of disengagement. An immersive video diptych invokes prevalent contemporary experiences that operate as forms of distraction and separation from one's present circumstances. Screen-grabs and video capture of online shopping actions proceed at a slow and steady pace, alongside a protracted soundtrack of looping ambient synth audio. Simultaneously, images of idealized architecture represent collective fantasies of comfort and safety—examples of commodified, haute shelters continue in a seemingly endless chain. The video's droning pace echoes the exhibition's title that presupposes a subject controlled and numbered by consumerism.

Curated by Kristen Chappa

Sara Magenheimer was born in Philadelphia and currently resides in Brooklyn, New York. She is the recipient of a 2014 Rema Hort Mann Foundation Grant, 2015 Artadia Grant, and winner of the Prix De Varti at the 2015 Ann Arbor Film Festival. Recent exhibitions and video screenings include JOAN, Los Angeles; Interstate Projects, Brooklyn; Futura, Prague; Document Gallery, Chicago; 247365, Brooklyn; Cleopatra's, Brooklyn; Images Festival, Toronto; the New York Film Festival; Portland Museum of Modern Art; and the Living Art Museum, Reykjavik in 2014-2015. Magenheimer's collaborative sound project, Bloopers, has received commissions from Triple Canopy and EMPAC at Rensselaer Polytechnic Institute. Since 2012, she has performed at Recess, MoMA P.S.1, Issue Project Room, and the Performa 13 Biennial. Magenheimer performed in various bands during 2004–2010, touring extensively and releasing five records. She holds a MFA from Bard College and a BFA from the School of the Museum of Fine Arts in Boston.

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1. Lucky DAE, 2016  
knife rack, sintra, paint, spice holder, pigment print, rare earth magnet, knife
2. JK LOL, 2016  
knife rack, paint, paper, pen, spice holder, pigment print
3. N(OOO)O, 2016  
knife rack, paint, spice holder, pigment print, steel wire
4. Knife (edit), 2016  
Spice holder, pigment prints, paint, knife rack
5. Sister A, 2016  
Knife rack, plastic body form, spice rack, pigment print, steel wire, paper, paint
6. Sister B, 2016  
Knife rack, plastic body form, spice rack, pigment print, steel wire, paper, paint
7. Sister C, 2016  
Knife rack, plastic body form, spice rack, pigment print, steel wire, safety pins, paper
8. Big A little A, 2016  
Knife rack, paint, pigment print, steel wire, safety pins
9. B(A)D, 2016  
Knife rack, paint, pigment print, steel wire, safety pins
10. EWVE, 2016  
Knife rack, pigment print, steel wire, safety pins
11. Feels Everything Like Shopping, 2016  
2 channel HD video installation (10 min)

# kim?

08/12/2016 -  
15/01/2017

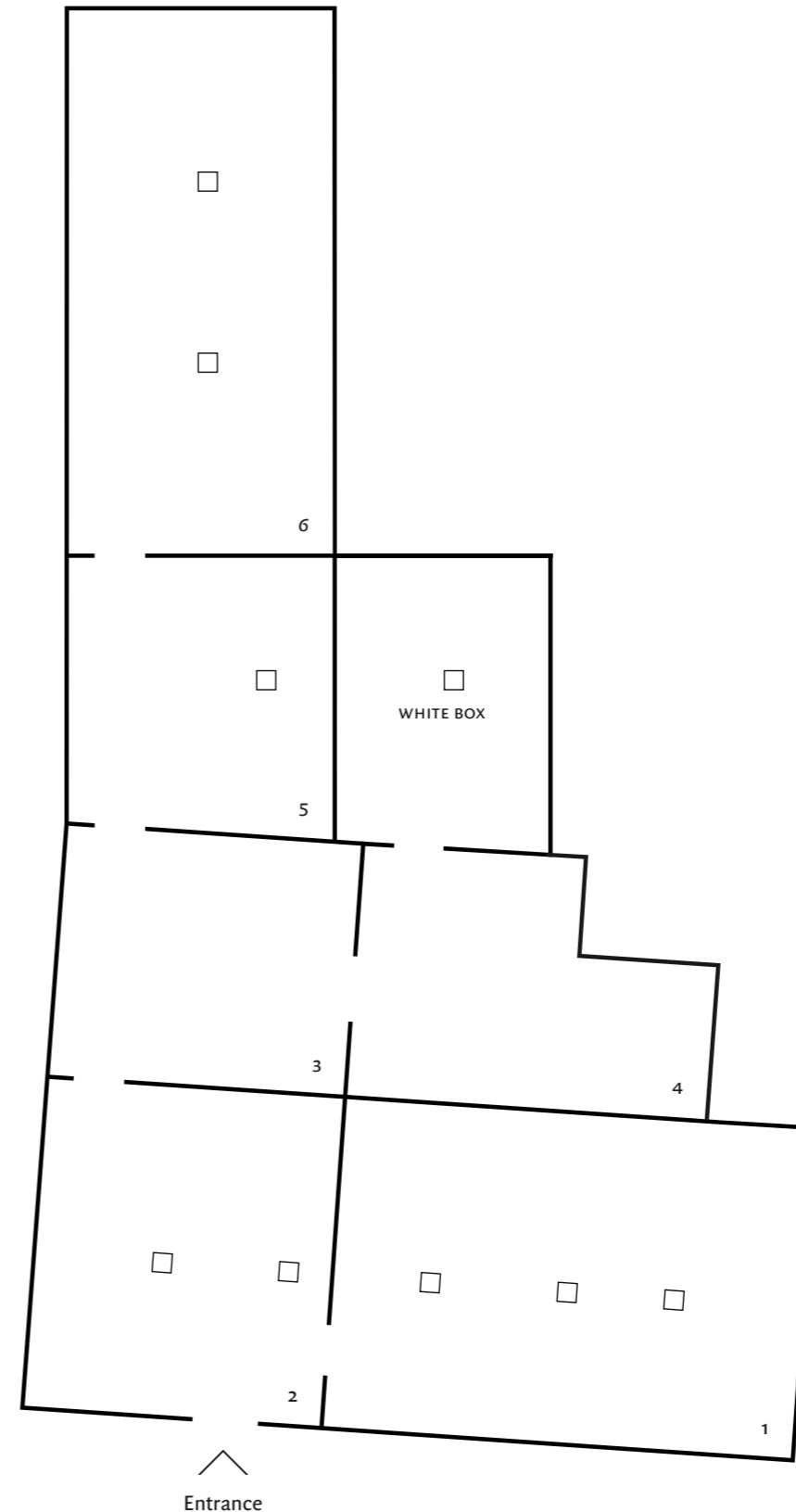
1  
RACHEL ROSSIN  
*My Little Green Leaf*

2 - 3  
IEVA EPNERE  
*Sea of Living Memories*

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Exhibition in a suitcase  
*Rocky Landscape*

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DIĀNA TAMANE  
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5 - 6  
SARA MAGENHEIMER  
*Feels Everything Like Shopping*



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

ENG

## My Little Green Leaf

RACHEL ROSSIN

Art in General presents a solo exhibition of newly commissioned work by New York-based multi-media and installation artist Rachel Rossin in partnership with kim? Contemporary Art centre in Riga, Latvia.

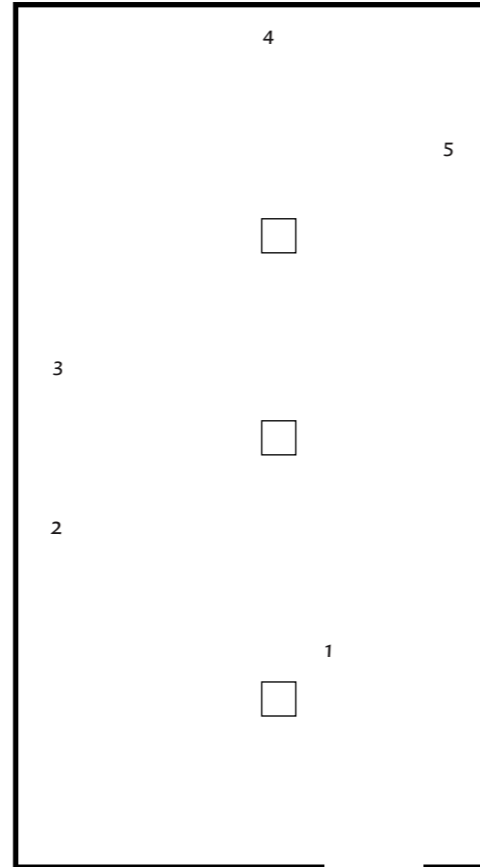
Working seamlessly across traditional art forms and new technologies, Rossin investigates the boundaries between, and changing perceptions of, the hyper-real and the imaginary. In *My Little Green Leaf*, Rossin presents a virtual reality work within a physical installation, using Oculus Rift headsets that cut out external stimuli and provide access to an experience of space that defies gravity. These devices—which have integrated headphones with 3D audio effect and rotational and positional tracking—also allow users to experience the work while sitting, standing, or walking around a room. Environments and ‘objects’ appear to disintegrate and reform, explode and implode, confusing our sense of space and what can be within one’s control.

This new VR piece presents an interactive simulation, populated by rebinding animation rigs that were initially intended for different geometries and 3D forms but that are now set into motion by artificial intelligence (AI). Alongside are sculptures and a vista that are essentially folded ‘substrates’ extruded from the VR works. Here, the sculptures act more as three-dimensional paintings that the artist has molded entirely through the pressure of her body, while the vista emulates the idealized landscapes that are often created for desktop backgrounds/screensavers.

These virtual and physical components cannot be viewed at the same time, but the experience of switching in and out of, or between, such different modes of perception is at the heart of Rossin’s work. For Rossin, the contemporary experience of the world is not a binary one in terms of the relationship between these: much as her practice operates across physical and immaterial states, it rather exists along a gradient between them.

Curated by Anne Barlow

Rachel Rossin (b. 1987) lives and works in New York City. She has been both an artist and computer programmer since her childhood in West Palm Beach, Florida. Rachel Rossin’s solo shows include *Lossy*, Zieher Smith & Horton, New York (2015); *N=7 / The Wake of Heat in Collapse*, Signal Gallery, New York (2015); and *Tide Offering*, New Ideas Biennale for the New Museum with Schoolhouse Projects, New York (2013). Rossin has also participated in group exhibitions including: *First Look*, co-presented by Rhizome, the New Museum, New York (2016); *Olimpia’s Eyes*, Zevitas Marcus, Los Angeles (2016); and *Reconstructed Landscapes*, Apex Art, New York (2016). Forthcoming shows include *Hello World: Art after the Internet*, Kiasma, Helsinki, Finland (2017) and *The Unframed World*, HEK, Basel, Switzerland (2017) and a group exhibition at K11 in Shanghai (2017). Rossin is the recipient of several awards and fellowships including a Fellowship in Virtual Reality at New Museum’s Incubator New Inc. (2015-2016), and a Kate Spade & Co Foundation Grant (2015), and her work is in the permanent collections of ALDALA, the Hall Foundation and the Zabłudowicz Collection.



1. Safe Apron, Safe Cape, 2016  
UV print on sculpted plexiglass
2. Feet Touch Ground, 2016  
UV print on sculpted plexiglass
3. Use A Fiberglass Boat, 2016  
UV print on sculpted plexiglass
4. The Bottom of Our Pool, 2016  
inkjet print / wall wrap
5. VR installation, 2016  
Interactive simulation

## Message: 147 of 494

DIĀNA TAMANE

From almost imperceptible movements and awkward gestures, Diāna Tamane follows traffic routes from Eastern to Western Europe, so during the working process her family members become the main characters. That’s the artist’s dad, who has been regularly traveling to Germany since the 90s, purchasing cars, electronic equipment and other stuff and selling them in Latvia, and that’s her mom, who became a long-distance truck driver a few years ago, when her business went bankrupt.

The artist’s first exhibition in Latvia is a documentation, arising from Tamane’s mother’s experiences. The exhibition title *Message: 147 of 494* is taken from the exhibited video “Letters from mom”, it represents a letter sequence in the mother and daughter conversation in Tamane’s e-mail inbox. The exhibition also includes a video entitled “On the Road” - a static video shot taken from a lorry’s front window with a phone conversation in the background; it’s placed in a dialogue with a large-scale photo print “Mom” and is exhibited beside text that contains information about Tamane’s mother’s movements across Europe in the last year: where she drove A-Z, what goods she transported A-Z.

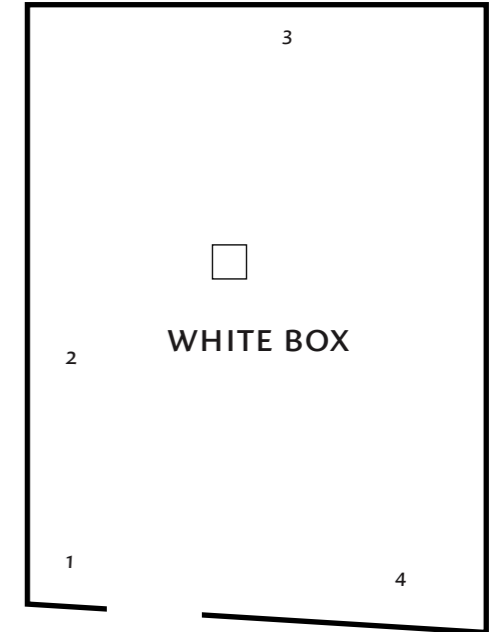
What began as an activity reinforcing kinship ties, incorporating family members in Tamane’s works has now become an autonomous adventure with an element of a play and constant participants. The family is viewed as a reduced version of society, in which the prevailing relationships are always intense - regardless of whether the family is united in harmony or conflict. Beside her own documented shots, working with video, text and found objects, Tamane regularly uses vernacular photography taken by her family members, whose involvement in the artistic act is regularly accompanied by tension and flickers of emotion.

Along with an interest in relationship psychology, her practice also considers the social and economic facets. Through the exhibition’s implicit main character – Tatjana Tamane, a representative of a stereotypically “unwomanly” profession, the artist draws attention to her observations about a woman who grew up in Soviet Latvia and who shaped her views in today’s language of distinctive character and symbolism. In Soviet-era propaganda posters the ideal woman was shown being strong and cheerful, posing in front of the constantly growing housing blocks, a factory or driving a tractor. Tamane’s mother’s large-scale portrait behind the wheel of a glossy and sizably impressive vehicle, becomes a direct reflection of this experience and memory.

Viewed all together, Tamane’s work covers questions concerning family, the origin of working class aesthetics, the role of women in society and the new social order. This theme follows the changes in the region in the early 90s; by highlighting social processes, labour relations and the dynamics of mobility, the artist creates her own version of a contemporary post-Soviet society’s portrait.

Diāna Tamane (b. 1986), born in Riga, graduated from the Tartu Art College, received a Masters Degree at the Sint-Lukas Brussels University of Art and is currently studying at the HISK Institute in Belgium. She primarily works with photography and video as she examines themes of identity, memory and familial ties – closeness and estrangement. Tamane has had several solo-exhibitions: *Art House Tartu*; *Recyclart Brussels*; *Y galerii Tartu*, and has participated in group exhibitions in Belgium, Russia, Turkey, Estonia, Lithuania and Latvia. Currently her work is on view at the HISK laureate group exhibition *The Empty Fox Hole*. In the summer of 2016, Tamane received the Modern Art Museum *Friends of S.M.A.K.* award in Ghent, and was also selected as the New Belgian Talent for the publication tiff, which is published by FoMu, the Photo Museum in Antwerp.

Diāna Tamane’s acknowledgements: family, Artūrs Burbo, Evita Goze, Aleksandrs Aleksandrov, Aleksandra Samuļenkova and HISK.



1. The List, 2016  
inkjet print
2. Mom, 2016  
inkjet print,  
450x150 cm
3. On the Road, 2015  
SD video, 30”x28”
4. Letters from Mom, 2016  
HD video, 3”x30”