

## ***Enlarging Original***

**Elza Sīle**

***kim?* Contemporary Art Centre, Riga**

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*The line crosses the page diagonally in reverse. Commas, image clusters, conceptual speculations are strewn about. A formless creation has attached itself to the top corner. Subtle cotton wool traces are discernable, all the points have lined up and the end of the line segment gradually tapers off. A fractured and disoriented line circles about, hoping to attract derivations and define more concrete boundaries. The creations remain stubbornly silent, abstractions sway, the groups imitate a solution and irreverently throw around meanings. Actions are followed by decisions, descriptions trip over each other in parallel and diagrams continue to balloon. A technical device expresses a thin object in peaceful apathy. Freed from shyness and fear that is connected with the dubious origins of the original, the images happily multiply.*

*- Elza Sīle*

**Detached images, images laid out on surfaces, images hidden in the thin materiality of print-outs and images stuck to wall plaster are at the core of the exhibition. A sketch of the passage of thoughts, serious and wide-ranging doubts, anonymity realised as the only solution. An exhibition whose activity runs ahead of conscious choice. Like it or not, the decisions here are neither dogs, pineapples, storms nor indifference. They are certain mistakes, flooded-out assumptions, eclectic visuality and much else besides.**

**Elza Sīle** (1989) has almost completed her studies at the Painting Department of the Art Academy of Latvia and continues to record her experiences. Her primary interests and central activities are ordering and loose systematization. She is evasive about concrete materializations. Lives in Riga and has attended educational institutions as well as other events.

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**floor plan explanations:**

- a) a specific angle is discovered, which is embodied in an object, but the object's meaning remains unclear;
- b) the object is realised and it is viewed and perceived, but its meaning remains undefined;
- c) the object formed long ago is reviewed – and its meaning suddenly appears;
- d) in conjunction with its discovered meaning, the reviewed object is transformed into an image – its meaning gushes out;
- e) there is an attempt to define the flowed-out meaning again – it jumps from context to context to the cluster and back;
- d) a word enters the mind and becomes tied to it - but no one sees it in the image-object;
- e) the image becomes a thin object (a print-out) – there is an attempt to cut the meaning out of the image. It changes, and occasionally crystallizes;
- f) time to drop everything and at least try to catch the angle – embodying it in the depiction of the image. The meaning either does not appear or is embodied in the image and its depiction;
- g) stare in bewilderment at the object, doubt the rendering of the image or its meaning in, between or external to the images;
- h) etc.