

kim?

20.5–9.7.2017

1

**DARIA MELNIKOVA &
AGATA MELNIKOVA**

DANCING SPECULARITY

2-3

SYNCHRODOGS

BACK TO NATURE

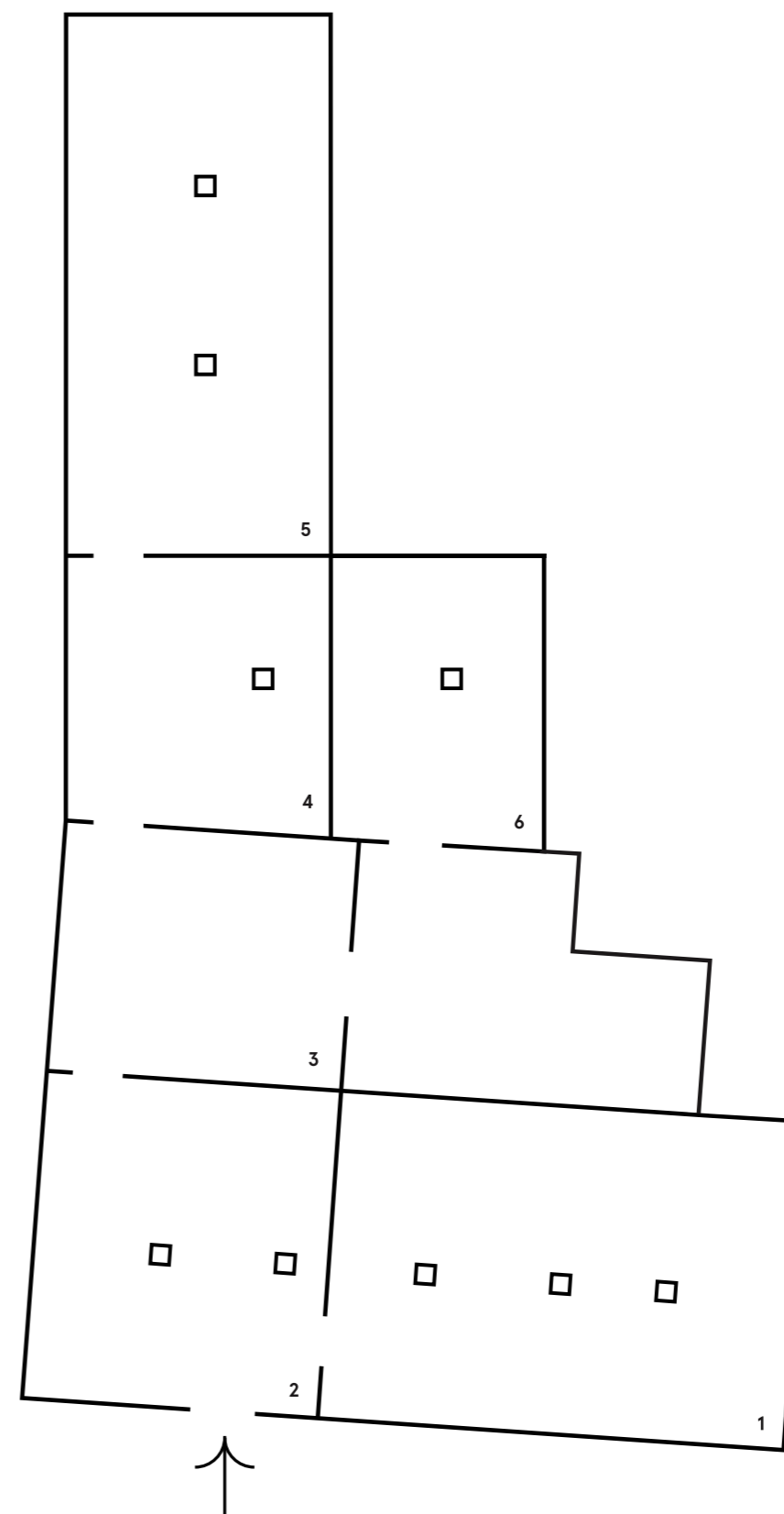
4-5

TOBIAS KASPAR

6

KATRĪNA ČEMME

WHAT IS LOST IS LOST FOREVER



Entrance

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



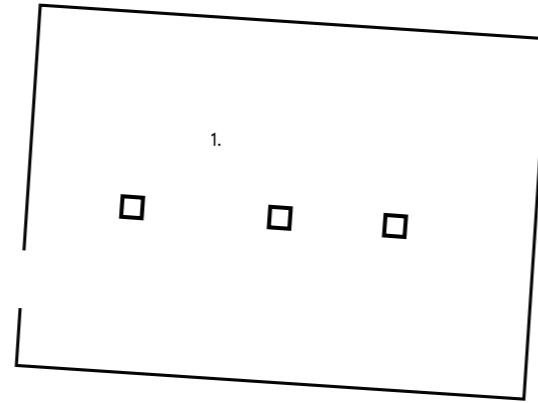
DARIA MELNIKOVA & AGATA MELNIKOVA

Dancing specularity

Dancing Specularity is Daria Melnikova and Agata Melnikova's second exhibition together. The idea is based on the concept of rapport exemplified by the mutual understanding and harmonious relation between the two sisters, and their empathy, being on each other's 'side'. It is a kind of harmonious mirroring that resembles a synchronous dance, and a similar feeling is created by the objects displayed in the exhibition room. Among the sisters' previous collaborations is the exhibition *Celestial Stems* at Gallery 427 in Riga (2016), the work *Room 3. Follow Me* (exhibition *A Bigger Peace, A Smaller Peace* at the Latvian Railway History Museum, Riga, 2015) as well as ongoing accessory collection *Ancient Relics*.

Daria Melnikova (b. 1984) has graduated from the Art Academy of Latvia, Visual Communication department. Her solo-exhibitions include: *Yesterday Is The New Tomorrow*, ISSMAG gallery, Moscow (2017), *EX-UVIA*, Konstanet, Tallinn (2016), *Room 2. Fool's Gold*, MVT Summer House, Riga (2015), *Room 1. Brewing Harmony*, Vita Kuben, Umeo (2014), *A Green Silhouette of Grey* (2014) and *Dashing Lines and Forming Heaps, kim?* Contemporary Art Centre, Riga (2011). Selected group exhibitions: *Dedication, Exploitation & Haute Collaboration, Silberkuppe*, Berlin (2017), *Stoneroses #5*, Riverside, Berne (2016), *Le Fragole del Baltico*, Careof, Milan (2015), *Something eerie*, Signal Center for Contemporary Art, Malmo, *Lily's Pool*, Art in General, New York (2015), *Literacy-Illiteracy*, 16. Tallinn Print Triennial, KUMU, Tallinn (2014), *Present Tense*, Kalmar konstmuseum, Kalmar (2014), *Vortex*, Project Space Garage, Moscow (2014), *Sculpture Is Space*, Hobusepea, Tallinn (2013). Daria is the first laureate of the *kim?* Residency Award.

Agata Melnikova (b. 1988) has graduated from Jāzeps Vītols Latvian Academy of Music, Music Theory and History department. In 2015, she created the *Closer To The Equator* EP for a one-act contemporary ballet performance at the Latvian National Opera. Agata is a *Red Bull Music Academy Montreal* 2016 alumna. Working under the alias *Sign Libra*, she has performed live at the Montreal planetarium and at the *Ambient Church* in New York. In 2016, she started to practise in visual arts.



1.
Daria Melnikova & Agata Melnikova
Dancing Specularity
2017
installation: metal, glass, plexi glass, water, ephemera

KATRĪNA ČEMME

What is Lost is Lost Forever

An object becomes real, when it is seen. And it's impossible to make it be non-existent or unseen. It has been made and it exists, it has become a reality, it has been born and at least will have been. What form will it take, what weight will it attain, and where to project it, is the choice of the observer. Time does not exist; different distances exist between the subject and the object, imagined sides to take on a field, and speeds to choose. You have to find a perspective and/or research all possible directions.

Each observation is a compromise between chaos and order, between a feverous impulse and paranoia, and fossilized logic. Both the eternal speed of feelings, and the stretching of the rubber band in the deceleration of thought radicalizes the object – either erases it from this moment, or permanently affixes it. And thus the indulgence in any one of the extremes means you risk losing it from your field of perception. The question remains: is it the movement of the object or the intensity of awareness? Does only one common reality exist among different paces of consciousness?

Attempt '

Indulging in inexhaustible opportunities of the moment, and craving to create an object again and again, I infinitely repeat it. Reaching the speed of light, an object breaks up into countless opportunities and disappears between worlds.

Attempt "

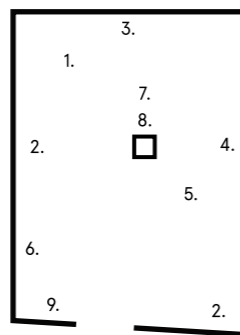
A moment is reflected in the touchdown of thought; it is stretched in the length of a light year. I will slow time to zero and keep it as a memory. I can't lose it, it is important. It gains weight and remains "a reminder". Time thickens, the living scenery of reality freezes in condemnable concrete; the object has become a frozen commodity.

Two time zones; two modifications of perception. To surrender to the extreme means losing the object, you have to find the point of the subject-world's creation. To clean the field and stay right here in the zero position. Now it's possible to create time, which doesn't repeat. Light comes to life in a landscape and somewhere between the palm trees disappears a lemur.

*

What is Lost is Lost Forever is an attempt to exhibit reality constituting dynamics, the architecture of truth, which is dependent on the observer's position – its inner feeling and logic. Using a tennis game as a metaphor for the unavoidable movement of reality, Katrīna Čemme's work looks at the duality between consciousness and materiality, between the perception and creation of reality, aiming to step over this dualism, and seize the object's point of creation in motion. Two portrayed time schemes designate the perceivable transformation of characteristics of reality in two modes of consciousness and the creation of form depending on the dynamics of the observation. The exhibition is an attempt to find the point of balance between two speeds of consciousness, where the installation objects – a tennis ball – can continue its moving trajectory.

Text: Zane Ozola



1.
Katrīna Čemme
Iy
2017
Metal, rubber

2.
Katrīna Čemme
Gamma
2017
Metal basket, plaster

3.
Katrīna Čemme
Topspin
2017
Paper, laser print, glue

4.
Katrīna Čemme
2017
Metal, T8, floss

5.
Katrīna Čemme
Snake
2017
Metal wire

Katrīna Čemme (b. 1989) studied at the Art Academy of Latvia in department of Printmaking, and at Academy of Fine Arts Vienna. She is currently finishing her Masters degree in the Visual Communications department at the Art Academy of Latvia. She makes prints and sculptural objects, using materials with unique characteristics. She began exhibiting work in 2012 – *Strange Neighbors* Vilnius Graphic Art Centre, *XCII*, RIXC (2014), *Systems*, the National Library of Latvia (2015), *Conditions of Contemplation*, Riga Art Space (2016) also her works is regularly included in the publication *Popper Magazine*.

6.
Katrīna Čemme
Dust
2017
dust

7.
Katrīna Čemme
Form 1
2017
Plaster, metal wire, rubber

8.
Katrīna Čemme
Form 2
2017
Plaster, metal wire, rubber

9.
Katrīna Čemme
Lost
2017
Paper, laser print, glue

SYNCHRODOGS

Back to nature

Part of the Riga Photomonth 2017 Festival

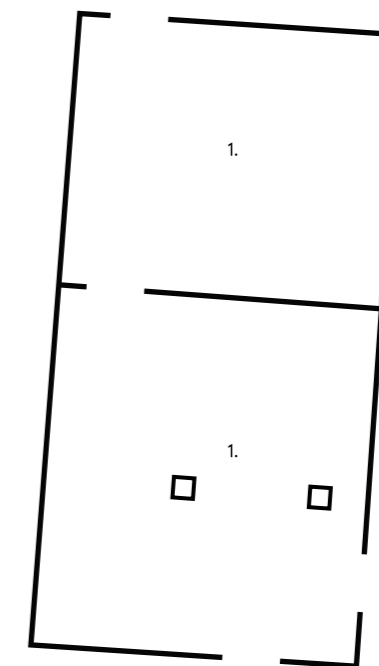


Through volcanic islands and desert plains, wild waterfalls, geysers and ridges, *Synchrodogs* points the viewer to follow a curious story about the human relationship with nature. In the artist duo's, Tania Shcheglova (b. 1990) and Roman Noven (b. 1985), created photographs you can decipher a feeling of a surreal, daydream like world in which the human image and its surrounding environment interact in different assembled settings.

A naked, gold plated female body sparkles on the verdant mountain scenery background, or is overgrown with bright fruit props; it has frozen on a coarse rock field. Tania's body weaves through countless outlying terrains with an unusual, almost bestly posture, carefully selected attributes, costumes, body art painting and the help of lighting effects; the boundary between reality and illusion is removed, and the genre of a contemporary act is closer to being defined. Both artists refer to this as a journey of intuitive introspection in both a spiritual, and entirely physical aspect. On a quest for severe corners of nature untouched by man, the photographers have travelled all around their native Ukraine, they have also gone for a more than four thousand miles long road-trip through central America, though for the purpose of defining states of consciousness for two years they have also been practicing meditation and have systematically made notes on their drowsiness and deep sleep dreams.

This could also be called an experiment on dreaming techniques and subconscious cognition, which was created with the intention to record the delicate and difficult to define transition from sleep to wakefulness, and subsequently visualizing it in photographs. The model's body language, facial expressions and at times perceivable mesmerizing gaze exudes an aura of alienation, which leaves the invention of a possible narrative – to the viewer alone. Their conjured up (though carefully constructed) aesthetics are close to the genre of magical realism, the fantasy is enlivened to such an extent that rationality departs. Everything seems possible and there is nothing unusual. Despite the intrinsic surreal qualities of the works, and perfection and gloss typical of fashion photography, they are characterized by a sharp authenticity, as their main focus is on the fusion of human and nature's nudity. *Synchrodogs* themselves refer to it as the most direct and primordial link between modern humans and the Earth. Ultimately, this could also be the story of a lost paradise, to which the 21st century Adam and Eve look to return to.

The exhibition *Back to Nature* comprises a retrospection of two of the latest photo projects *Supernatural* (2015) and *Reverie Sleep* (2013).



1.
Synchrodogs
from series *Supernatural* (2015)
and *Reverie Sleep* (2013)
11 framed inkjet print photographs

Synchrodogs is a tandem of Ukrainian photographers, which gained international acclaim in both the fashion and art worlds, allowing them to be called the major Internet sensation of recent years in contemporary photography. They create thrilling, surreal images, combining landscape with fictitious characters. These etudes are poised between the real and the imagined, taking the viewer into an unconscious, bestly, dreamlike realm. In the almost ten year collaboration the artists have had multiple international solo exhibitions, and their work has been published in both art and fashion magazines. They have issued two photo-books *Synchrodogs* (2011) and *Byzantine* (2013). They have made campaigns for brands and media such as KENZO, Swarovski, Urban Outfitters, SHISEIDO, New York Magazine, Esquire, Harper's Bazar, Dazed&Confused and others, as well as the singer Lady Gaga. They have done projects and exhibited since 2011 in art spaces like the White Gloss gallery in Los Angeles, Bern Kunsthalle in Switzerland, Palais de Tokyo in Paris, Pinchuk Art Foundation in Kiev, Dallas Contemporary in Texas among others. In 2016 they received the magazine *Vogue Italy Best Fine Art Photographer* award.

TOBIAS KASPAR

In an essay on self-portraiture T.J. Clark once wrote: "Looking too hard at oneself is embarrassing. Even self-consciousness is an equivocal concept (more so in English than French): some contexts make it a high and difficult attainment, and others an unfortunate condition linked with adolescence and bad skin." It is within this contradiction and slippery ground that Tobias Kaspar in this exhibition has produced a new set-up to continue his ongoing investigation of the genres of portraiture and self-portraiture. The exhibition follows Kaspar's main guidelines as presented in the work *Bodies in the Backdrop* (2012), *Friends, Lovers & Financiers* (2014), *Two Cities - Two Lives* (2015), *The Street* (2016) and *New Address*, a publication, published earlier this year, which marked the artists move to Riga. Based on a longer series of artist talks titled *Roommate Education*, the publication picks up the genre of the "making of". Best known from feature movies; the second, the side product, the "making of", a tool to market "experience", suggests that the process of making the film provides more insight and necessary information about the film itself. These are also called the "resulting products", a never ending game of a product of a product of a product.

The portrait Kaspar generates for this exhibition is a set-up dedicated to Leo Tolstoy's *Anna Karenina*. Following a long history of women characters being used by male writers to make a point in regard to social political conditions, Anna Karenina is a prop set in the foreground meant to underline the background. The character that Tolstoy draws, and the conditions and circumstances that, today could be witnessed in a tragic Telenovela play, are carried out within the figure of Karenina.

Gertrude Stein's "word-portraits" were written by arranging unrelated words in an insistent, repetitive style intended to capture the psychological essence of her subjects rather than any physiognomically visible "truths". During the late 1910s and early 1920s, artists in the United States and Europe sought to create visual equivalents of Stein's literary explorations. These "object portraits" exclude all figurative and retinal images of the sitter. By borrowing from advertisements, media images, and mail-order catalogues, Picabia created "mechanical" portraits in which he represented his friends and others by using parts of machinery. For Proust or Bergson, portraiture involved an exploration of the "sitter's" motives and circumstances.

A central element of this exhibition poses a text-photo work *Anna K.* with close-ups from tennis courts in Riga and Rome and selected sentences from Tolstoy's novel on themes such as farming, domestic life, currency and the socio-political setting of the novel's main plot. The photographs are accompanied by an installation made out of objects selected in regard to their attributed symbolic value of class and lifestyle. Many of the appropriated objects' – in the exhibition cast in porcelain or bronze – original producers from Latvia and elsewhere are listed as the exhibition's corporate sponsors.

This portrait is a messy one, a complex mix of ambiguities and contradictions, of containment, detachment, distance, sang-froid and self-possession. The opening at *kim?* coincides with the time the ballet "Anna Karenina" is being staged at the Latvian National Opera and Ballet, which celebrates the 10th anniversary of being in the Opera's repertoire. By the thematic choice of Anna Karenina, Kaspar is creating a site-specific installation with closeness and pointing out to another cultural event, another genre surrounded by artistic tension and apparent dependency.

Last spring **Tobias Kaspar** (b. 1984) staged the 24h exhibition *The Street* inside the Cinecittà Film Studios in Rome. The year before, the artist opened *Toby's Tristram Shandy Shop* at Udolpho in Berlin to sell first editions of Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*. In 2012, Tobias Kaspar founded his eponymous jeans line and since 2009 he is the co-publisher of PROVENCE – an eight-issue magazine dedicated to leisure. He is also the initiator and founder of The Latvian Institute Rome. Tobias Kaspar's work has been shown in numerous institutions, including the Museum of Modern Art in Warsaw (2016), Istituto Svizzero di Roma (2015), Wattis Institute for Contemporary Art, San Francisco (2015), Solo Shows, São Paulo (2015), CAFAM Biennale, Beijing (2014), Kunsthalle Wien (2014), Kunsthalle St. Gallen (2014), Midway Contemporary Art, Minneapolis (2013), Artists Space, New York (2013), Palais de Tokyo, Paris (2012), Kunsthalle Zürich (2011), Kunsthalle Basel (2011), Museum Hamburger Bahnhof, Berlin (2011), Kunsthaus Bregenz (2011), Künstlerhaus Stuttgart (2010).

Thanks to Oskars Mikāns for the bronze work, Oksana Miķelsone of *Krāsaino Metālu Manufaktūra* for her generosity, Aleksandrs Kass for the porcelain casts, Inese Pētersone for her support at *Riga Design and Art School*, as well as Egija Inzule, Iris Kaspar, Pascal Storz, Andris Landaus and Jānis Noviks.

1.
Tobias Kaspar
1406 Dr. Martens
2017
Bronze (cut and party polished)
Cast done by Oskars Mikāns

2.
Tobias Kaspar
New Address
2017
Fuji thermal plates LH-PJE
(publication with the same title available at the *kim?* front desk)

3.
Tobias Kaspar
Anna K.
2017
Carpet, porcelain casts,
adhesive wall vinyls,
various material including: fabric, plastic, paper,
tin foil, two lounge chairs, notebook, wood

4.
Tobias Kaspar
CoreAKR17
2017
Fridge, plywood, oasis foam, wire, gypsophila

5.
Tobias Kaspar
Laima
2017
Plywood, paint

6.
Tobias Kaspar
Untitled
2017
Laser engraved reflective fabric (34% Ek, 34% Po, 32% Gl)
4 individual "reflector panels"

7.
Tobias Kaspar
Anna K.
2017
Set of 9 framed inkjet print photographs with text (in LV, RUS, ENG)
print on the matt board

Titles (in order of appearance):

It was not a mere guess—the bond between herself and the baby had not yet been severed—and she knew surely by the flow of milk within herself that he was wanting food.

And really Levin thought he had never tasted any nicer drink than this lukewarm water with green stuff floating in it and a flavour of the rusty tin box. And then came the ecstasy of a slow walk, one hand resting on the scythe, when there was leisure to wipe away the streams of perspiration, to breathe deep, to watch the line of mowers, and to see what was going on around in forest and field.

Besides the sewing of little shirts and the knitting of swaddling bands, on which they were all engaged, today jam was being made there in a way new to Agatha Mikhaylovna: without the addition of sugar and water to the fruit. Kitty was introducing this new way.

It was not a mere guess—the bond between herself and the baby had not yet been severed—and she knew surely by the flow of milk within herself that he was wanting food.

Vasenka had been ignorant that the stylishness of a real sportsman consists in being dressed in rags but having one's shooting implements of the very best quality.

At the bottom of his heart he felt that it was true—true that he wished to balance between communism and the existing forms of life, and that this was hardly possible.

He argued that the poverty was caused not only by a wrong distribution of landed property and a false policy, but that of late years those evils had been fostered by a foreign civilization, especially as to ways of communication—viz., the railway, which had conducted to a centralisation in the cities, a growth of luxury, and consequently to a development of factories at the expense of agriculture, and, attendant upon this, to credit operations and speculation.

We have two women always specially kept for washing small things, and the clothes are all done with a machine.

All the surplus value is taken away by the capitalists.

All works courtesy the artist and Galerie Peter Kilchmann, Zurich and Silberkuppe, Berlin.

