

1. Indriķis Ģelzis
Teenage Endeavour for the Highest Sunset
 2016
 Metal square tubes, textile, buttons

6. Adam Cruces
Palmarès
 2017
 Popcorn in mesh with fortune cookie

12. Indriķis Ģelzis
Mission Critical
 2017
 Metal square tubes, textile, buttons

2. Adam Cruces & Louisa Gagliardi
Bowl of Cereal
 2017
 Acrylic and ink on PVC

7. Adam Cruces
Presto
 2017
 Popcorn in mesh

13. Indriķis Ģelzis
Portrait of Parallelism
 2016
 Metal square tubes, textile, buttons

3. Adam Cruces
Sunday Drive
 2017
 Popcorn in mesh, with strawberries

8. Adam Cruces
Tips Appreciated (Uber Mix)
 2017
 14:49 min video with sound

14. Adam Cruces
Explorer
 2017
 Ruff and hair on column

4. Adam Cruces
Examiner
 2017
 Ruff on delivery newspaper

9. Adam Cruces
Heavy Breathing
 2017
 4:59 min video

15. Indriķis Ģelzis
Finder
 2016
 Metal square tubes, textile, metal feet

5. Adam Cruces & Louisa Gagliardi
Rare
 2017
 Acrylic and ink on PVC

10. Adam Cruces
Foul Play
 2017
 Make-up and ruffled wrist cuff on shirt

16. Indriķis Ģelzis
Softspot
 2016
 Metal square tubes, textile, buttons

11. Adam Cruces
The Sun Also Sets
 2017
 Popcorn and wheat in mesh

17. Adam Cruces & Louisa Gagliardi
Candlelight
 2017
 Acrylic and ink on PVC

Getting settled into *kim?*'s three exhibition rooms, Indriķis Ģelzis', Adam Cruces' and Louisa Gagliardi' solo presentations begin a dialogue, they mutually "magnetize" and overlap, creating a gradual shift from digital figurative painting to abstraction. As part of the exhibition *Tastes Like Headaches*, Gagliardi's work focuses on scenes of daily rest, referring to those portrayed historically and currently; Cruces inquisitively observes aspects such as domestic economics, information bubbles and art historical trends; while Ģelzis' abstracted metal frames - headless characters reflect on the mind's independent structure or reality - some programmed operation, which resulted in a mechanical or casual scene.

Louisa Gagliardi was born in 1989 in Sion, Switzerland. She received her BFA in Graphic Design from ECAL in 2012. Gagliardi's practice revolves around illustration, which allows her projects to oscillate between the editorial realm and visual arts realm. Since 2015 she has been focusing on her painting practice. Gagliardi has recently exhibited at LUMA Foundation, Zurich, CH; Tomorrow Gallery, NYC, USA; König Galerie, Berlin, DE; Istituto Svizzero, Roma, IT and Helmhaus, Zurich, CH. Gagliardi currently lives and works in Zurich, CH.

Adam Cruces is an artist who was born in 1985 (Houston, TX, USA), currently living in Zurich, CH. He received his BFA from Kansas City Art Institute in 2008, and his MFA from Zürcher Hochschule der Künste in 2013. Within his personal practice, Cruces produces site-specific installations interested in the balance of obligation and recreation, in association with contemporary lifestyles. These are often addressed as contextual factors, in which the work is physically experienced, as well as conceptual factors in relation to spatio-temporal utilization. His work has recently been exhibited at Helmhaus, Zurich, CH; Galleria d'Arte Moderna e Contemporanea, Bergamo, IT; Kunsthall Aarhus, Aarhus, DK; Galerie Joseph Tang, Paris, FR; Kunsthaus Langenthal, Langenthal, CH; and Berlin Biennale 9's Fear of Content.

Indriķis Ģelzis (1988) received his Masters degree from the Visual Communications department at the Art Academy of Latvia (2014) and graduated from the HISK (Hoger Instituut voor Schone Kunsten) Higher Institute for Fine Arts, in Ghent, Belgium (2016). Recent solo-exhibitions: *Two Unexpected Visitors*, National Art Museum of Latvia exhibition hall Arsenal and Gallery Vartai, Vilnius, Lithuania (2015); *Patiently Becoming a Sculpture*, Mākslai Vajag Telpu Summer House (2015); recent group exhibitions: *The Empty Fox Hole*, HISK, Ghent, *San Seriffē* Riga Art Space, Riga, *Influx*, ERA VI VII VI, New York and others.

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k i m ?

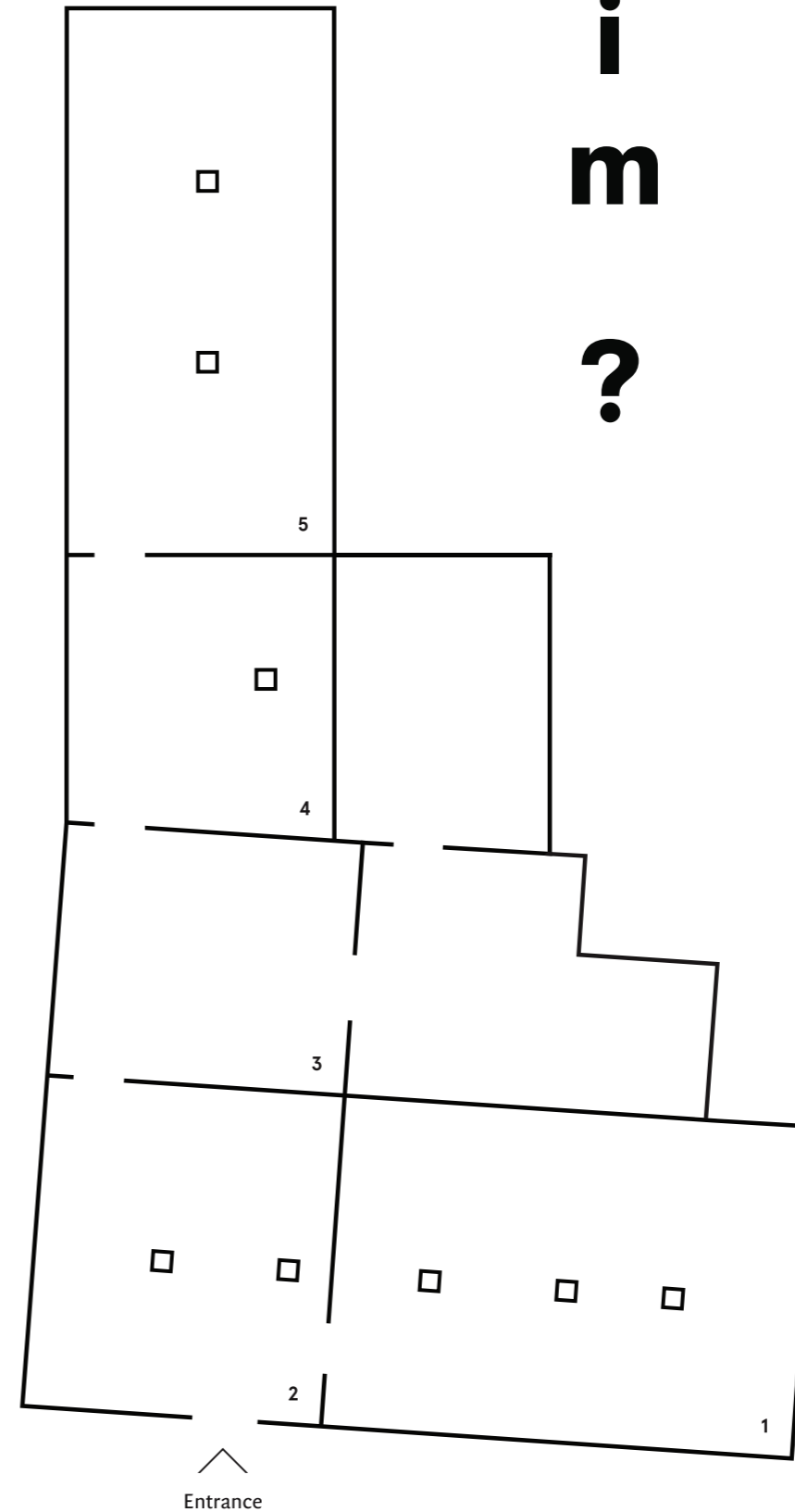
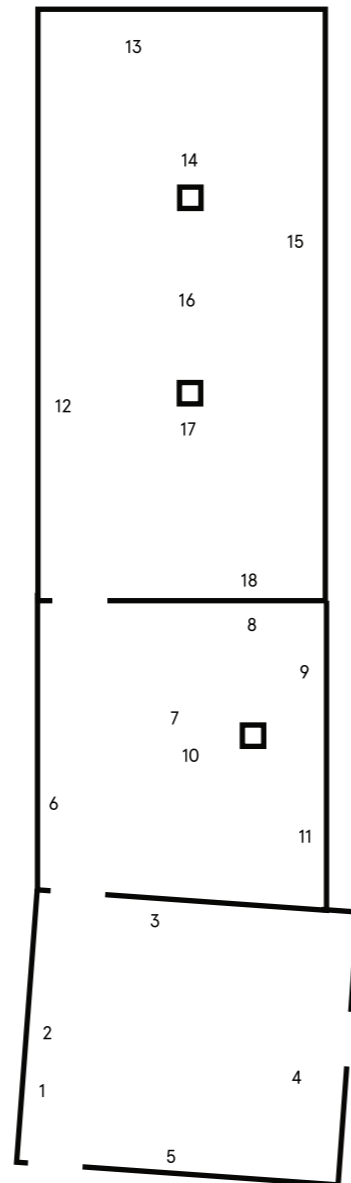
3.02. –
 12.03.2017

- 1 - 2
 LYDIA AD
 CARL BERZOW
 MANIA GODARZANI-BAKHTIARI
 ISABEL GATZKE
 MAX GÖRAN
 ANNIKA HÖGNER
 EGIJA INZULE
 ELIAS JOHANSSON
 EKATERINA REINBOLD
 CAIO SOARES
 MICHEL WAGENSCHÜTZ

Mules

- 3 - 4 - 5
 INDRIĶIS ĢELZIS
 ADAM CRUCES
 LOUISA GAGLIARDI

Tastes Like Headaches



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 kim@kim.lv / www.kim.lv

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

Mules

LYDIA AD, CARL BERZOW, MANIA GODARZANI-BAKHTIARI, ISABEL GATZKE, MAX GÖRAN, ANNIKA HÖGNER, EGIJA INZULE, ELIAS JOHANSSON, EKATERINA REINBOLD, CAIO SOARES, MICHEL WAGENSCHÜTZ

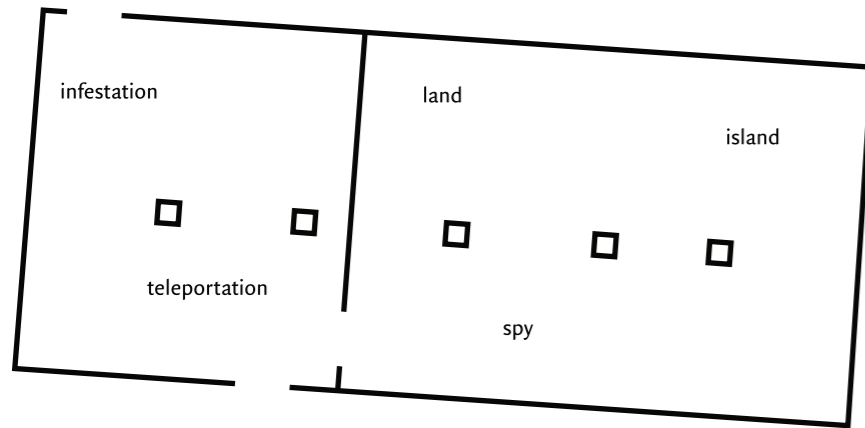
Mules is a teleportation of the exhibition Moles developed collaboratively for the Museum for Photography in Berlin, as part of the ongoing series *Seen By* between the University of Arts Berlin and Kunstbibliothek der Staatlichen Museen zu Berlin.

Moles are creatures that live underground and in the dark for much of their lives. In the vocabulary of spies, a mole is an agent who has infiltrated an enemy network and operates there undetected, gathering and delivering information. For the keeper of the beautiful greens of the golf course, the mole is a pest to be kept at bay.

In teleportation, things get left behind. Moles turn into Mules, traditional pack animals made up of two different gene pools: a horse's and a donkey's.

According to Charles Darwin this hybrid "possesses more reason, memory, obstinacy, social affection, powers of muscular endurance, and length of life, than either of its parent species". The long history of mule-human relationships evolves around transport, carrying things from A to B, and as such becomes part of a set of stories without Heroes, described by Ursula K. Le Guin as story "full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of space ships that get stuck, missions that fail, and people who don't understand." On occasion it collapses into the human-mule, carrier of illegal contraband, who more than anything avoids being seen.

Yet being seen is not always revealing. For the untrained observer, maggots are the psychic teleporters of the animal world. You may think they all look the same, but something stunning and unpredictable will emerge from each of them.



04/03/2017
LANDING

13pm—15pm *Metamorphosis* workshop with children, in which a towel maggot infestation is transformed into a sparkling fauna
18pm—23pm programme with performances, exercises, a megazine release, and a conversation with the Mules collaborators and Josephine Pryde

Josephine Pryde is an artist and a teacher at the University of the Arts, Berlin, where she has worked with Mules in various capacities. Recent work includes: *A Brush With Turner*, a talk given at the invitation of student group *jour-fixe*, Akademie der Bildenden Künste, München, and *The New Media Express in a Temporary Siding (Baby Wants to Ride)*, an installation of a miniature rideable train in Tate Britain. In April 2017, Josephine Pryde and Marilyn Thompson will be making an exhibition together in Paris, with the working title *Traces of Accessibility*.

It was professor Pryde who invited Egija Inzule to Berlin, to work with students on an exhibition as part of the series *Seen By*.

Mules is the second exhibition by a loose group of international practitioners most of who currently live in Berlin and study at the Berlin University of Arts. They got together first in the fall of 2016 to produce Moles at the Berlin Museum for Photography, and as a result were nominated for a national art prize despite rejecting nationalism. They are active in various groups and organizations such as D.U.M.P., hec, HellFun, Interflugs, Institut S 3000, No play, Roda/Born, Raumerweiterungshalle, and their respective Councils of Student Representatives. Their practice attempts to challenge methodological individualism and human exceptionalism.

Tastes Like Headaches

INDRIKİS ÇELZİS AND ADAM CRUCES WITH LOUISA GAGLIARDI

3
“Fragile reverie bleaches the real and paints over it, washed out, without depth, in thin, contiguous layers, a somnolent world into which the dreamer sinks and is lost,” wrote Jean-Luc Nancy about the dream, the “fine thread” of which “entrap in the way a spider holds prisoner the antennae of an insect caught in its web.” Upon waking you lack edges, as you did in dreams. Were you caught in silk the same way? You wished for landscapes but were short-sighted (or delimited by some non-ontogenical actor). Each meal illuminated by a scrying candle, you wish yourself less porous, because entry and exitways required management, and your work life was overwhelming enough. Your failures named you Pierrot, so you tighten your ruff.

4
A second rider enters your car and chooses the passenger seat. They connect their phone to the car stereo, invoking some fungible barrage of downtempo synths, as if to say, “even my ipseity has a sonic quality to it.” You understand this desire as always already occurring, though it sublimates differently depending on the month or year or sales quotas. Too much time had passed for a lapsarian question to remain.

To avoid introspection, you turn your head and fixate on the Pacific, knowing that the silk-bearing spider wishes it were the pelagic Halobates. After all, the Halobates is more altruistic, able to be collected by researchers to serve as testing subjects for oceanic metal pollution. Access to such a vast body—what bliss—to uncover the lie of every Pret a Manger and have each area of Earth as one's home, to become the terminal cartographer.

Instead she is stuck with leaves.

5
Later you find you've accumulated foreign metals in your blood, much like the Halobates. Your last chemistry panel in August measured potassium, carbon dioxide, glucose, creatinine and the anion gap, which you tried to calculate yourself using this formula:

[Na+] - [Cl-] - [HCO₃-]

Quick attempts at mathematics helped alleviate your consistent brain fog, but now you were reduced to only your garments: bronze frames, 95% cotton denim, dyed lamb's wool. Wool made you feel like the spider. Your enemies had resigned themselves to geophasia.

I thought this ability to morph beneficial to my job prospects?

Returning to the scrying candle you find its wax depleted. You return to your resting place in the stage of the amphitheater and capitulate to anonymous limbs under spotlights.

Tastes Like Headaches acknowledges contemporary lifestyle as an assemblage of rickety, fraught conditions and symptoms that are simultaneously viewed and maintained as solutions. Collaborative works by Adam Cruces and Louisa Gagliardi show obscured faces in lightless backgrounds; Cruces' acrylic painting over Gagliardi's digital works printed on PVC vinyl present physical interventions over a subject that has succumbed to the blurry, furtive nature of a machinic sociability and economy. Additionally, Cruces' exhibits works made from mesh, creating outlines made from popcorn. Sculptural works using Elizabethan-era ruff make reference to aristocracy, classical painting and how bourgeois lifestyles are sublimated today through garments. Finally, video works by Cruces yield to quotidian situations in which subjects are resigned to adverse spatio-temporal conditions, using Uber and the spider's web as examples.

Indrikiş Çelzis' sculptures made with steel tubes are outfitted with anthropic symbols that interrogate the idea of direct, universal realism and reflexes amongst contemporary art objects. His works read as glyphs that are unable to be decoded using a conventional, inchoate lexicon of mere abstraction. Moreover, the sculptures' lack of a clear, conceptual telos is a rupturing of the claim that the object's affectability and creation always already contain a narrative substructure that easily afford understanding.

Text by Kyle Thomas Hinton. A writer and researcher based in Los Angeles.