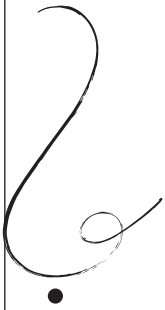21.2.19—31.3.19

Amanda Ziemele solo show
Quantum Hair Implants

Santa France solo show
Safeporting

Kim? Open Call 2019 exhibition
Poetry and works of Eugen Berg

Kim? Contemporary Art Center
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AMANDA ZIEMELE
QUANTUM HAIR IMPLANTS

Gravity of the situation

Space swallows you upon entering.
Eyes hesitate and look out for a focus.
While searching for words, jaw snatches, teeth bites your tongue.
Space expects to be acted upon, imagination outruns it.
Tip of the nose is the starting point of the horizon,
Eyes running from one side to another,
From top to the bottom and back again.
Images and creatures inhabiting the space to make it feel like home.
The stubborn man already waiting.
Sometimes, facts are stranger than fiction.
The black hole is a paradoxal physical object.
And it has short quantum hair.

Its content is highly abstracted, yet eager.

According to the physicist Nikodem
J. Popławski (1975), we already exist in a black
hole. He further suggests that our Universe is
the interior of a black hole existing in another
universe. Besides, theoretically it may serve as
a gateway linking the interior of a space with
its exterior.

Stephen Hawking and his colleagues made
an assumption that information is not locked
within a black hole, but rather is stored on its
visible boundary – the event horizon. They seek
to explain the way how information about the
matter is preserved when the particle dives
into the depth before the black hole evaporates
and disappears. The less active quantum par-
ticles – *the soft hair*, enclose the black hole at
the event horizon and, upon interaction with
light rays, preserve traces of the information
which has penetrated it.

The spherical event horizon is full of quantum
particle-antiparticle pairs, which continuously
merge and split apart, appear and disappear.
Standing next to the black hole, one half of the
pair may fall into it leaving the other half with-
out its partner. The other may decide to follow
its partner or choose another scenario and
become radiation of the black hole.

In context of the exhibition, the topic acts like a push.

Inside, outside, and the event horizon in-between. The boundary is the space between. The interspace is considered a potential-bearing opportunity; standing there, the process runs in multiple directions. One can meet an interspace by touching it.

Each object or event has a clear boundary to distinguish it from all the rest. Either blurry, or sharp. The field of vision draws the boundaries of the selected area – the visible stays inside, while the rest is left outside. Even in the case of uncertainty we tend to create it. It may be in the form of a wall, an abstract line or a field. Each object turns into substance or a container of meanings.

The exhibition addresses optional ambiguity solutions by means of multiple spatial approaches, along with the communication difficulties in terms of information transfer between quanta and other bodies.

Amanda Ziemele (1990) lives and works in Riga, Latvia. She perceives her artistic practice as an open field. She is interested in formal qualities of painting, as well as the ideas and contexts floating around it. Amanda Ziemele gained BA in Arts from the Painting Department in Art Academy of Latvia and later continued with Diploma studies in the Interdisciplinary and experimental painting study programme at the Dresden Academy of Fine Arts. Her Diploma project 'Gaining Ground' received a *Freundeskreis der HfBK Dresden prize* as the best graduate's project at the Academy of Arts Dresden and was also nominated for European art graduates Start Point Prize 2018.

I'll describe my exact movements
so nothing unexpected will happen to you or me,
my autocorrecting Alexa,
my mishearing Siri.

Although, are you sure?
Do you really want to be part
of this controlled environment?

Imagine,
us, the weather,
the algorithms, droplets, oceans, pixels, tornadoes,
learning to control ourselves —
anyway, this is what democracy means,
right?

But are we able to succeed in it
do we really need to do it?

Can we do it completely
with all the differences between GDPs and DNA,
with all the differences
between being emigrants and immigrants
in endless steppes and suburbs,
with all that intergalactic radiation,
subatomic pulls?

Do we desire it,
to control ourselves,
completely?

Let's start again.
And no rhetorical questions this time.
This vernissage might be the safest place in the city
if you don't mind a few media spectacles.

It resembles a port one sends letters from
to the country one was exiled from.
The exile of body, of personal,
of uncommented, unsearched.

There is a storm in this port though.
Have you noticed the bursts of the
4K resolution leaks,
that the symbolic is reversed with unreal,
that the reality here
is not a matter of imagination
anymore?

Are you a robot or a unicorn?
In the strictest sense,
there is no you or me.
And we both are robots and unicorns.
We're all 13 billion years old
stardust materials.

I, me, my, baby, miss, tears, pain, ugh, fuckin, hate –
was it you who told me that Facebook posts with these words
predict depression?

How are you guys doing,
someone else joins the conversation.

Fine, just fine.
We used to be married.
He couldn't handle me so
he wanted to put me on Prozac.
Now he's madly in love with his laptop.

Hm. Well, this sounds better
than dating a TV screen,
someone commented on the way out.

By Valentinas Klimašauskas

Santa France is a Latvian digital artist born in 1993. After graduating from Liepaja University with a bachelor's degree in new media arts, her artistic practice has been focused on exploring the potential of 3D software and using it to create web collages, videos, animated .GIF images and digital illustrations. Her work is mainly influenced by internet culture – the self-reflection, nostalgia and solitude that's associated with learning, creating and publishing your work online.

Eugen Berg – avant-garde predecessor, the impossible man from Riga

Following the renderings of Michael Kuzmin published by the online magazine *Punctum*, on 1 March, 2017 the editorial board of the magazine was surprised by an email from Russia. The person behind it was Marina Kamenetskaya (Марина Каменецкая), a researcher interested in the biography and works of Kuzmin; in her email, she referred to a letter written by Kuzmin to Eugen Berg (*Eižens Bergs* in Latvian) in Riga, in 1920. She was willing to get more information about the mysterious Latvian, whom Kuzmin's lover, the Lithuania-born poet Jurij Jurkun described, allegedly in his diaries, as the "dandy clown", "pretentious loadwriter" and "copycat". The intrigued "research group" followed a trail to find themselves in a tenement house in Riga, where the group met an unrelated-to-the-Berg-family tenant, who had saved, according to her, his "antique legacy". It was unbelievable material – proof of a surprisingly versatile poet from Riga linked to the Acmeist literary group in early 20th century Russia with a particular interest in Western avant-garde movements, especially, Dadaism.

A fact is, he was born in a farmer family in Preiļi; his mother died young of consumption, and the merchant Hannah Brugmann from Riga took care of the boy from that moment on. Poems from various stages of life reveal his early adulthood interest of the left move-ment ideas. Following graduation, he moved to Russia, where he met the great Russian classic Michael Kuzmin; from 1917 to 1921, he resided in Berlin and was carried away by Dadaist ideas. Whether Eugen studied at a university, is unknown; however, he was into visual arts and was fluent in many languages, judged by the Ovid texts reproduced, also in Latin. The last available letter by Eugen sent from Germany to his aunt Hannah is dated with 13 January, 1921. According to the letter, he intended to travel to the South of Europe. His further course of life

and circumstances of death remain unknown.

The connections of Eugen Berg linking him to Russian and European literature and art (impact of the Suprematist aesthetics on his visual poems is undeniable) community, unfold a new page in the history of Latvian literature – avant-garde was present in the literature of early 20th century and was appreciated by famous foreign poets and artists. There are more riddles than clear answers in the story of Eugen Berg; his footprints in the history of Latvian literature are close to none. Visitors are presented with the roughly studied discovery, but the research group intends to continue its work on the biography puzzle of Eugen Berg. A pretentious loadwriter or an excellent addition to Latvian literature, you decide.

Research group: V. Eksta, A. Ostups, E. Pelšs, K. Vērdiņš, A. Madris, R. Ķirķis, L. Brokāne

Vika Eksta (1987) is a visual artist and educator who is interested in long term projects in photography, performance art and visual archive research. She has been a participant in various exhibitions and projects in Latvia and abroad since 2014. She has studied photography under the acclaimed Latvian photographer Andrejs Grants and at EFTI School of Photography and Cinema in Madrid. She has gained BA in Film theory and Masters in Visual communication. In 2016 she received ADC Young Guns award and Seeking the Latest in Photography award of Riga Photography Biennal.

Laura Brokāne (1985) an editor of *Punctum* magazine dedicated to contemporary literature and philosophy. She has published reviews and interviews in various cultural magazines and sites. Currently, she is studying curatorial studies at Art Academy of Latvia.

AMANDA ZIEMELE
QUANTUM HAIR IMPLANTS

1   3   4

SANTA FRANCE
SAFEPORTING

7   2   5

6

10   9   8   7

3   4   6   4   3

2   1   KIM? OPEN CALL 2019
                              POETRY AND WORKS OF EUGEN BERG

2

5   1

↑

AMANDA ZIEMELE
1   *Storage chest*. Oil on canvas, plywood, 12 × 110 + 140 × 125 cm. 2019
2   *Raised eyebrow*. Oil on canvas, plywood, 48 × 125 + 145 × 180 cm. 2019
3   *Gateway*. Oil on canvas, plywood, 184 × 31 + 62 × 130 + 177 × 33 cm. 2019
4   *Curtain*. Oil on canvas, plywood, 125 × 92 cm. 2019
5   *Missing link*. Oil on canvas, plywood, 127 × 90 cm. 2019
6   *Being singular plural*. Oil on canvas, plywood, 520 × 465 cm. 2019
7   *The Stubborn corner*. 2019

SANTA FRANCE
1   *Infatuation.* 3D illustration, digital print, 104 × 150 cm. 2019
2   *Safeporting I.* 3D animation, steel, TV screen, modeling clay, USB flash drive, wires. 2019
3   *Disarray.* 3D illustration, acrylic print, 42 × 59 cm. 2019
4   *Oversharing.* 3D illustration, acrylic print, 42 × 59 cm. 2019
5   *Disquiet.* 3D illustration, digital print, 104 × 150 cm. 2019
6   Safeporting II. 3D animation, steel, TV screen, modeling clay, USB flash drive, wires. 2019
7   *Distractions.* 3D illustration, acrylic print, 42 × 59 cm. 2019
8   *Downtime.* 3D illustration, acrylic print, 42 × 59 cm. 2019
9   Safeporting III. 3D animation, steel, TV screen, modeling clay, USB flash drive, wires. 2019
10   *Nodes.* 3D illustration, digital print, 104 × 150 cm. 2019

KIM? OPEN CALL 2019
1   E. Berg's Manuscripts – Latvian and St. Petersburg Period
2   E. Berg's Memorial Wall
3   Dedication to the poet's desk and A. Ostups' essay on E. Berg's creative heritage
4   Berg's manuscripts – German Period