



Atis Jākobsons

Grid

Līva Rutmane

PRR

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Kim? Contemporary Art Centre
Sporta 2, k-1, LV-1013, Riga
www.kim.lv

Grid

Atis Jākobsons
Solo show

Form is emptiness and the very emptiness is form; emptiness does not differ from form, form does not differ from emptiness; whatever is form, that is emptiness, whatever is emptiness, that is form, the same is true of feelings, perceptions, impulses and consciousness. (The Heart Sutra, Mahayana Buddhism.)

A lattice of quantum light before the big bang. The path from subjective wandering of the mind toward cosmic and fundamental structures. The spatial concept is experienced gradually, using spatial description intervals.

Working with the lattice system as a submission to the universal laws of force. Using the lattice system indicates a willingness to categorise and clarify. It is a desire to delve into true essence, concentrate the will and cultivate objectivity rather than subjectivity.

I am interested in using the lattice as a metaphor for the all-encompassing universe, employing the lattice principle to study the structure of mind and its workings. Considering that everything we experience both outside and within ourselves moves through the prism of the mind which processes impulses picked up by the physical senses, as well as the fact that thoughts do not physically exist and their existence is quite illusory, it is imperative to understand the relativity of reality.

The labyrinth of thoughts and mind which can lead to despair demands apriori some sort of essence of structure. I am interested in creating imagined maps charting the journey from the wandering of subjective mind to wandering of objective mind toward cosmic and fundamental structures. Also, possible ways to detach the mind from endless thinking and ruminating.

The concept of the exhibition can best be described as *Ma*. *Ma* (間) is a Japanese word which can be approximately translated as “gap”, “pause”, “space” or “gaps between two sections of a construction”. The spatial concept is experienced gradually, using spatial designation intervals. In Japanese, the word *Ma* symbolizes space, indicating the interval. This is best described as spatial awareness not so much in the sense of a closed, three-dimensional being, but more as the simultaneous awareness of form and formlessness, arising from heightened vision.

Ma is not something created by elements of the composition; instead, it takes place in the imagination of the person experiencing these elements. Therefore, *ma* cannot be defined as experience understood with the emphasis on the interval. *Ma* is also described as emptiness full of potential, for example, promises which still have to be kept.

The lattice becomes a symbol of the empty space between thoughts, between atoms, thought structure, a carcass, marking a transition into a realistically unreal world.

Atis Jākobsons (1985) currently lives and works in Berlin. He is looking for ways to reach the primal nothingness by blurring the boundaries between the subject and the object, the impossible and the mundane, the human and the divine, reality and idea. Using painting, charcoal drawing, video and installation, Jākobsons creates sensitive surfaces to perceive the space that lies behind.

In 2010 Jākobsons graduated from the Art Academy of Latvia with a master's degree in painting. Since 2004 his works have been exhibited at such international projects as the Cēsis Art Festival (2016) in Cēsis, “Slash: In Between the Normative and Fantasy” (2015) at the Kim? Contemporary Art Centre in Riga, KIK-4 Kino International Kunst (2015) in Berlin, the Survival Kit festival (2013 and 2014) in Riga and other important group shows. He has had several solo shows in Latvia, the most recent of which are “Frequencies (Euphoria)” at the Māksla XO gallery in 2016 and “Dark Matter” at the Mūkusalā Art Salon in 2015. For “Dark Matter” Jākobsons received the Diena Annual Award in culture as well as nominations for the annual Latvian Television and Latvian Radio Kilogram of Culture awards and the Purvītis Prize in 2017.

PRR

Līva Rutmane
Solo show

KG: But do you like the process of drawing?
LR: No. I can't stand it.

Needle in a haystack. That's how robots translate it. It's somewhere beyond reach, floating in the air at night. It's a well-kept mechanism, bound to grind its maintainer. I talk to Līva's sounds more often than with herself, I talk with wood chips. It's almost *saut dans le vide*, except the void is still shaping up and growing, living as bacteria on a white cube's concrete floor. For now, let's hide.

((((((((tongue slips on a banana))))))))

Never calling, never waiting, like a photobomb in a damp piazza. Zoom in at the hollow curtains of a forgotten ministry. Mickey winks. There's a fragrance of thrill in the air, compressed in a crystal. Fat buzz, wires, and handkerchiefs. Scarcity is rising. The only real answer is “Why not”. Oh, I forgot to ask a question.

((((((((spring in the dread city))))))))

I wonder if Līva has ever fallen asleep in a flower, like a bee. Sustenance is as vulnerable as a rice cracker. More thrills. Deviant turns of a constantly shifting scenery in a self-absorbing cloud of doubt. The reviews that never transformed into letters and numbers. The needle's drop that never happened in the Kingdoms of Elgaland - Vargaland.

I was once asked to listen to the sound of grass. I want to remain speechless.

((((((((who doesn't love horses?))))))))

Drop the needle.

“There's no real reason. I just like... you know, long hair.”
Richard D. James, Moscow, 1994.

Curator: Kaspars Groševs

Līva Rutmane (1984) graduated Latvian Academy of Art, Graphic Art department (MA). The artist frequently works with large scale drawings and small plastic objects. Among Rutmane's latest projects are the solo show “A cake for Līva”, gallery Low, Riga (2017) and the group show “I had amnesia once or twice”, Polansky Gallery, Brno (2019). Līva Rutmane also takes part in the artist band “Klīga” and practices self-publishing – the most recent work at Riga Zine Fest “Darbiņš”. (2018).



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