

“Valoda mākslā / *Two Occasions. Fig. 7 – Konkrēti piemēri*”

In the end of the year *kim?* Contemporary Art Centre has published “Valoda mākslā / *Two Occasions. Fig. 7 – Konkrēti piemēri*” within translation series dedicated to contemporary art and culture. The publication contains essays first offered for reading and observation during an exhibition taking place from April 1 till May 5, 2011, in *kim?*.

TU MANI SIT

Es uzputojos

Tavs saldākais saldums, kurā tu teju mani noslīcināji

Tu izsaiņoji visu manu būtību

Tu iegrūdi mani tumsā

Tu padarīji mani karstu-karstu-karstu

Es nokraukšķēju “skūpstos”

YOU BEAT ME

I foamed

Your sweetest sweet you almost drowned me in

You parcelled out my whole self

You thrust me into darkness

You made me hot-hot-hot

I crisped into “kisses”

- *Florine Stettheimer, Crystal Flowers, 1949.*

A remark by Egija Inzule, the editor of publication and curator of the exhibition “Valoda mākslā / *Two Occasions. Fig. 7 – Konkrēti piemēri*”: “The texts of this publication were first translated for the exhibition “Valoda mākslā / *Two Occasions. Fig. 7 – Konkrēti piemēri*”. [...] These essays, along with poems on contemporary art and popular culture by American artist Florine Stettheimer together with some relevant objects, such as book “The Complete Poem” by group of artists *Bernadette Corporation*, magazine *Starship*, vocal interpretations of album *Crystal Flowers*, corner glass-case of indefinable style, beer table, and a sculpture made of rigypsum wall remains from exhibition hall, all of which contributed to exhibition, simultaneously possessed statuses of exhibition objects, as well as observers, commentators and gatherers of ideas.

Appearing in certain, claustrophobically narrow international contemporary art space somewhere between Berlin, New York and Paris, these texts reveal the formation process of a discursive space. They help to track the before/after/or parallel life of certain art works in art magazines and popular culture, as part of stream of thought by another artist, or in novels, movies or musical performances. When sketching this type of thought-wording map, exhibition followed “death of an author, birth of a reader” principle, thus transforming the author into a “multilaterally attentive reader”.

Latvian translators of essays and poems by Florine Stettheimer: Anda Baklāne and Anna Celmiņa.
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