

23.08. - 06.10.2019

Līga Spunde
Solo show

**When Hell Is Full,
the Dead Will Walk
the Earth**

Krista and Reinis Dzudzilo
ZRwhdZ. Rīga

Liene Pavlovskā
Solo show

**Close Your Eyes
and Smile**

Māris Bišofs
Answers to Questions

Close Your Eyes and Smile

Solo Show by Liene Pavlovskā

A Comet

I, the reader, once obtained a lottery ticket. It was that time in London, when I didn't understand why I was being hounded from all sides by colourful signs and beams. It felt like someone was commenting that it was what all locals do. Togetherness and isolation has also seeped into Shirley Jackson's short story "The Lottery" (1948) that takes place in a remote village where inhabitants sacrifice one person a year in order to preserve the island's insular community¹. Someone draws the unlucky straw and becomes the one who will be stoned by the others. The possibility to win or lose envelops us like a mist from which only a few emerge. In the moment of winning, with the speed of a photo flash, someone is illuminated and changes from companion into the lucky chosen one. In August 2014, a human-sized Mickey Mouse went to cash in a winning lottery for 80 million dollars. A few months later, the winner was a bear. I read somewhere that it is a lucky sign to be followed by an unknown dog. Nevertheless, the necessity to completely cover up your identity and become a panda, monkey or transformer to preserve your luck like a fresh scar, is understandable.

How does one get out of the collective, electromagnetic *aurora borealis* saturated with hope, which cracks as a ghostly wail with every step? Faith, or at least hope, is after all the fragile thread that ties us all together in united anticipation that we will get a table on the café terrace, or that it will not rain precisely when we're going out for a walk, or that our vote will influence the outcome of the elections. Or that we will accidentally become the curator², of an exhibition that feels the space, activates it, and finds refuge there. Above the drainpipes that lead us to the performance, the shabby corners, a faceless space decorated with shiny shields, where supervisors in threatening uniforms look daggers as they guard the stage and the viewers. The absurdity of life is absorbed in polyurethane foam panels, rarely breaking into the spotlight, but becomes a comet through the shyly winking eye of the TV camera that everyone who experiences disturbances in their silent subconscious fixes into their memory, or captures with other recording devices.

A feeling of delayed premonition arises in those moments when the trolleybus comes on time, you find 20 euros in last year's winter coat, or when you are not knocked down in the street, but rather someone next to you— 'a coin was observed, a stork, a sunrise.' For some, their everyday life becomes a quest for and a registration of signs. Each ray of sun, or drop of rain is seen as a promise. It is possible that we accidentally agree to participate in a lottery all the time, quickly forgetting about it, slipping into a silent unconsciousness between a past that has never existed, and future expectations.

Text: Kaspars Groševs

Liene Pavlovskā
(1987, Latvia)

An artist and set designer whose creative work is centred on studying individual and group responsibility in a socio-political context. She also explores the relationship between actor and viewer. Pavlovskā is interested in using theatrical modes of expression and the experience of catharsis in the context of visual art. She received her Master's degree in Scenography from the Art Academy of Latvia, and from the Sandberg Institute in Amsterdam where she studied in the department Studio for Immediate Spaces.

Video artist:
Mirko Podkowik

Performances:
22nd August 8:00PM
3rd October 6:30PM

Performers:
Arta Kauliņa, Baiba Vanaga, Janīna Gutermann
Intervences at the finissage of the exhibition:
Niels Albers

¹ Jacquelyn Davis' online text platform *The Lottery Project* (2019) is a growing collection of both visual and verbal work from various cultural agents. Davis uses Shirley Jackson's short story "The Lottery" as its reference point.

² Miks Mitrēvics' & Kristīne Kursiša's publication "Septiņas ceturtdienas" looks back at both artists' exhibition at Kim? Contemporary Art Centre between 29 November 2012 – 10 January 2013. During the exhibition there was a lottery draw each Thursday from a number of works selected by visitors. The winning pieces were exhibited the following week. This took place seven weeks in a row.

When Hell Is Full, the Dead Will Walk the Earth

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On 13 July 2018 a raid was carried out in an office in central Riga based on an anonymous tip. As a result, seven out of sixteen employees at this office were arrested. Afterwards, the information that was obtained during the search was analysed and criminal proceedings were commenced against three of the seven employees. The search confirmed the anonymous informant's testimony: for two years the suspects had hidden criminal activities with the intent to harm the health, lives and reputations of the other workers at the office. Documents and correspondence recovered during the search showed that the suspects had followed their victims, and maliciously used personal information, passwords, bank statements and medical data that they had obtained illegally. They had uploaded the victims' videos to porn sites, drugged their food causing various allergies and asthma and epilepsy attacks, and also planned the murder of one of the colleagues. Trying to understand the suspects' motives during the investigation, it was concluded that the above mentioned crimes were committed for entertainment. At the given moment none of the people involved have been charged with a criminal offence, or been imprisoned.

"Pure good soon grows insipid, wants variety and spirit. Pain is a bittersweet, which never surfeits. Love turns, with a little indulgence, to indifference or disgust. Hatred alone is immortal."

/William Hazlitt "On The Pleasure Of Hating"/

Text: Klāvs Mellis

Līga Spunde
(1990, Latvia)

An artist who creates her work as multimedia installations in which personal stories are closely entwined with a consciously constructed fiction. In 2014 Spunde received the Ināra Tetereva art scholarship. She received her Master's degree in Visual Communications from the Art Academy of Latvia with her diploma work *Pārgājiens*. This work was highlighted by the 2016 Startpoint Prize jury as one of the top three European art school degree projects. Spunde has participated in various exhibitions and art projects in Latvia and internationally: Creative Art Space, *Arsenāls*, Riga, Gallery 427, Riga, *KVADRIFONS*, Riga, *Rīga Photography Biennial*, RMT, Riga, Latvian National Museum of Art, Riga, Gallery *Komplot*, Belgium, *Fotopub* Festival, Slovenia.



