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Three of Coins: at the supermarket with only an acorn and a paperclip in the pocket

The Three of Coins signifies studies, hard work, perseverance, determination and dedicating oneself to a task.

There is no door to another world behind the coats in the wardrobe. Instead it's more like a window to a lusterless reality: a huge bag full of shaggy bodies in all shades of beige; black noses and empty eyes. I know all of its inhabitants but feign surprise every time one of them - wrapped in shiny plastic and tied tight with a ribbon - transforms, from the secret it once was, into a festive present. It's hardly likely that anyone believes in this affected joy. And thus festive surprises and, possibly, a part of childhood are over even before school has started.

But then an unprecedented sight changes everything: the same creatures, put up on the wall, levitating as if they were newfound idol deities. Their features are exaggerated and their forms strained, caricature-like. They are arranged by size, like me and my classmates at a PE lesson (it is shameful to a girl to be first in line and shameful for a boy to be last). There are seven panthers in bright pink, made from smooth synthetics, and She is the eighth one. She is soft pink and downy, at least ten times bigger than her smallest sister and twice as big as I am. She is perfect. Available to anyone at any time. When someone asks me what I want for my eighth birthday, I always say I want her, the gigantic downy panther.

Put together, their weight was the same as hers, but my disappointment was even greater. Two mid-sized pink panthers came into my life, and this is how I learned that surprises are, for the most part, unpleasant.

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Six of Swords (reversed): magical thinking after the vacuum of belief

The reversed Six of Swords testifies to a voyage in turbulent waters and jumping from the frying pan straight into the fire. The card suggests turbulence, sowing discord and troublemaking. It also signifies a slow recovery and the choice to stand up for one's views.

It's a rainy autumn evening, and we're in a hurry. A dark stairway, a shrill doorbell. A bright light makes its way into the stairway, as the door is ajar. A man in a black satin robe, his eyes dark and his gait mysterious, invites us in. Inside, several large aquariums teem with exotic fish, and frightening swords hang on the walls. I am asked to wait for a while and invited to take a look at the fish, but, left alone, I cannot take my eyes off two crossed knives above the door, behind which the silhouette of my mother disappears with him, the man who has drawn up a horoscope about myself for my mother in the form of an audio cassette. The prognosis is not very good.

Where My Cards Lay

- 1 The End of Monumental Propaganda, or the Disposable Idols, 2021, ceramics in aquarium, fish-farm beluga, dimensions variable 2 An Ominous Prophecy I-IV, 2021, urethane resin, pigment, leather scraps, 92x29 cm 3 Going through the Roof, 2021, video collage, materials from ITV archive and personal archives 4 The Progenitor of the Drain Lampreys, 2021, cord, leather, glue, ceramics, 31x61x25 cm 5 The Curse of the Ukrainian Fox, 2021, cardboard, glue, used leather coat, 100x114 cm 6 Place at the End of the Table, or Prozit!, 2021, glazed ceramics, 31x51x25 cm 7 Amulet I, ceramics, 2021, diagonal 13 cm 8 Amulet II, ceramics, 2021, diagonal 13 cm 9 Will You Be My Slave? No, I Only Serve One God. Where's the Exit?, 2021, glazed ceramics, diagonal 14 cm

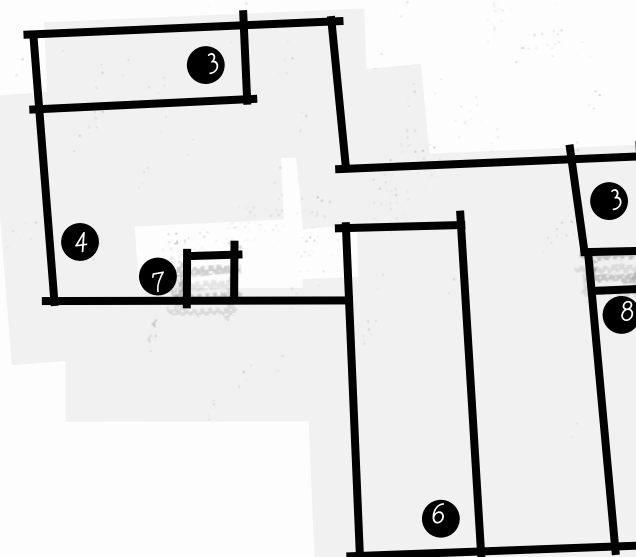
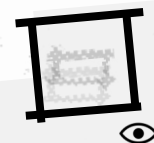
- 10 Will You Be My Slave? No, I Only Serve One God. A Short Life Line, 2021, glazed ceramics, diagonal 12 cm 11 Will You Be My Slave? No, I Only Serve One God. A Temple in Classical Style, 2021, glazed ceramics, diagonal 7 cm 12 Disenchantment in Pink I, 2021, silkscreen print, 150x200 cm 13 Disenchantment in Pink II, 2021, silkscreen print, 150x200 cm

Four of Cups: the realities of everyday life

The Four of Cups Tarot card suggests missed opportunities, self-reproach and regret. The Four of Cups can signify a disillusionment about life and a feeling that the grass is greener on the other side. Spent passion and lack of motivation to put an effort in.

Finlandia candy, spat into a cast iron bathtub where a pencil and a living lamprey have been lost down the drain. It was an honest mistake, but it's normal for a preschooler to have a Prozit candy, emptied by an adult, just like the habit to celebrate every turn of life, year and week shouting "cheers!" (prozit) far too many times is the norm. Bad habits are preserved even when the old ideals have long since been rejected and substituted with new virtues and new idols. The crow caws three times, a ray of sunshine is reflected in a raindrop, and everything is over by now. Two-tailed fox, will you be our totem animal? No, child, I am but an accessory made of flesh cuddled around your mother's neck, a reminder of recent events, of a dangerous raincloud.

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A shadow an overly bright light has left behind. No, let's hide under the bed instead. No, let's not sacrifice our lives for the public. Obedience and a duty towards the collective were never in vogue in my family, neither now nor back then. A black-and-white image the size of a postcard warns you not to approach the windows. It is on the kitchen table. By the window. We're sitting facing them. I say that we shouldn't be here, but they laugh at me.

A group's ability to change its future marks my individual inability to change anything.

- 14 *The Buyer's Control of the Space I-V*, 2021, urethane rubber, pigment, 60x16 cm
15 *The End of Solidarity among Nations*, 2021, used leather jackets, cardboard, glue, 70x43 cm
16 *Man's Swinging Moods*, 2021, used leather jackets, cardboard, glue, 70x49 cm

- 17 Sarmīte Māliņa, *XXX*, 1997/2021, varnished acrylic body, plexiglass, polyethylene tube covered with foil wrapping, lacquered plastic with automotive paint, 110x125x40 cm, the "authentic forgery" of the 1997 ready-made installation of a huge lipstick prop - placed inside a black varnished mausoleum, - seen in the window of a beauty supply store. 18 Ojārs Pētersons, *Without Change*, 2021, porcelain, 8 cm
19 Andris Breže, *Reflection on Andrejs Upītis' story "Boys of Moss Village"*, 2021, mixed media, 2021, 77x60x11cm 20 Ieva Iltnere, *Conversation*, 2021, linen, cotton thread, 200x140 cm, conversation: from Chinese: Are you here on holliday? / From the ancient Greek language: A dedication to Appolon on a thombstone from Olbia, 4th century. B.C. 21 Ēriks Božis, *The Two White flags*, 2021, installation consisting of two flags: a white, colorless flag of the Republic of Latvia with the usual color proportions 2:1:2, which are surmisable only from the seams at the contact points of the imagined fields of color; white, colorless flag of the Latvian SSR with the characteristic scythe and hammer, and wavy lines designed as white patches on the background of white cloth and as such to be understood only as forms, not color, glass, frame, 100x150 cm

- 22 *Footnotes* (various authos), publications, ephemera from the 90s and making of the exhibition

Five of Clubs: the violent lust for life

The Five of Clubs points towards difficulties, facing something, various battles, aggression and a quick temper.

The Babel Tower of solidarity among nations has fallen, and we are building a primitive new culture on its ruins. Untamed fashion shows and untamed people in the twilit Riga streets. Once a month, my mother is relieved of her wallet while coming home from work. But we're lucky, because we're alive. It's no use reporting it to the police. This is real life, not a news story. Lots of blood in the snow, burning cars, and scarcely recognizable body parts. Such are our evenings. Such is the panorama of our city.

On the way to school, I see my peers hiding their faces in their sleeves, their future burned by Moment glue. Only a few of them would grow into adults, into their fathers who wear black leather jackets and gold cross necklaces as uniforms. Their main weapon is not physical superiority but fearlessness - they have never had anything and now they have a violent lust for life, striving to obtain power and money. All the power and money in the world. Only a few of these capitalist crusaders, however, avoided becoming a red-and-brown mess which the rest of us ideal-less cowards would see every night on the news.

