

# Tanzorgan

## Evelīna Deičmane

November 4, 2022 – January 29, 2023  
Kim? Contemporary Art Centre  
Curator: Zane Onckule

As part of the exhibition, a DJ set/performance by Jacek Sienkiewicz will take place at 8 p.m. on the opening night, November 4.

At the heart of Evelīna Deičmane's third solo show at Kim? Contemporary Art Centre lies a deeply personal/sensitive concern – which nevertheless remains motivated by social processes – about getting to grips with the art of being (and staying) alive.

Currently, at a time when fictional narratives and the global reality are impressing simultaneous/overlapping dystopias upon everyone, Deičmane's *Tanzorgan* conceives a territory where one can look for and identify the limit of one's personal freedom—a place which cannot harm anyone. Acknowledging the fact that it's impossible to arrive at a state of peace and revelation if one ignores their own body, the subject-matter of the exhibition focuses on the inner processes of human beings as well as the marks of traumatic historical events borne by them.

Remaining true to her interest of working with "materials" that are deeply personal but, at the same time, potentially concealed and difficult to grasp, Deičmane highlights the mental map characteristic of post-Soviet region. The majority of the Latvian population experience alienation from their own body, especially the generation born in the 1950s. To the generation of Deičmane's parents, the past has lost its ability to illuminate the present. They lack the present, because everything is interpreted and judged according to past experiences, distorting the outlook and life experience they have today.

Influenced by the above considerations, Deičmane (re)constructs the missing/vanished moments of memory/experience, making use of creative imagination and elements of somatic/therapeutic analysis in order to create an installation that spans the premises of Kim?. The exhibition features newly-made and never before exhibited works utilizing the techniques of light and sound objects, drawings, textiles and metal installations, which, in a visually poetic/mediated way, explore ideas related to the experience of intergenerational trauma, the human body, and the technologies of hope.

With *Tanzorgan*, the artist seemingly returns to her own past and looks at that of the others in order to pick up the missing elements and experience the freedom provided by a healthy interaction between the body and the mind, seen as instruments. In the context of *Tanzorgan*, the meaning of survival expands far beyond merely avoiding what's undesirable; it's about expressing a life-affirming vision, despite the conditions that provoke all the possible varieties of fear. Deičmane's *Tanzorgan* moves about and "dances", traversing self-experience, and opens up a way for healing transformations in the deepest essence of the *survivor* to take place.

Evelīna Deičmane (1978) studied at the Department of Visual Communication at the Art Academy of Latvia (graduated 2007) and the Department of Experimental Media and the Department of Visual Communication at the Berlin University of the Arts (2004; 2007-2009). Her work employs mixed techniques, and she experiments with sound and visual elements. Her conceptual approach incorporates existential overtones and the human experience, creating an environment in which sadness and happiness touch upon one another and drama is dispelled by humor. She was a participant in the 15th Sydney Biennale (2006), the 2nd Moscow Biennale (2007), the Manifesta 7 European Contemporary Art Biennale (2008), as well as the 12th Cairo International Art Biennale (2010). Deičmane represented Latvia at the 53rd Venice International Biennale with the multimedia work *Season Sorrow* (2009). Deičmane is the recipient of a number of important international art scholarships, including the DAAD scholarship in Berlin (2011). Her solo shows have been held in several galleries in Germany and the Czech Republic, and in 2010 her solo exhibition *The Great Unrest* was on show at the Kim? Contemporary Art Centre. Deičmane lives and works in Berlin and Rīga.

Jacek Sienkiewicz (b. 1976 in Warsaw) is a DJ and producer, hailed as one of the pioneers of Polish electronic music. He started DJing during the first wave of underground events in early 1990s' Warsaw and has since played music all across the world, from performances at large festivals such as *DEMF Detroit*, *Mutek Montreal* and *Transmediale Berlin* to small, intimate sets in underground clubs and bars.

Artist's acknowledgements: Abi2, FineArtPrint, Reverb Scenery production, Mystic Theater, Oskars Pauliņš.

Kim? Contemporary Art Centre  
Sporta iela 2 k-1, Rīga,  
@kim\_cac, www.kim.lv

# Kim?

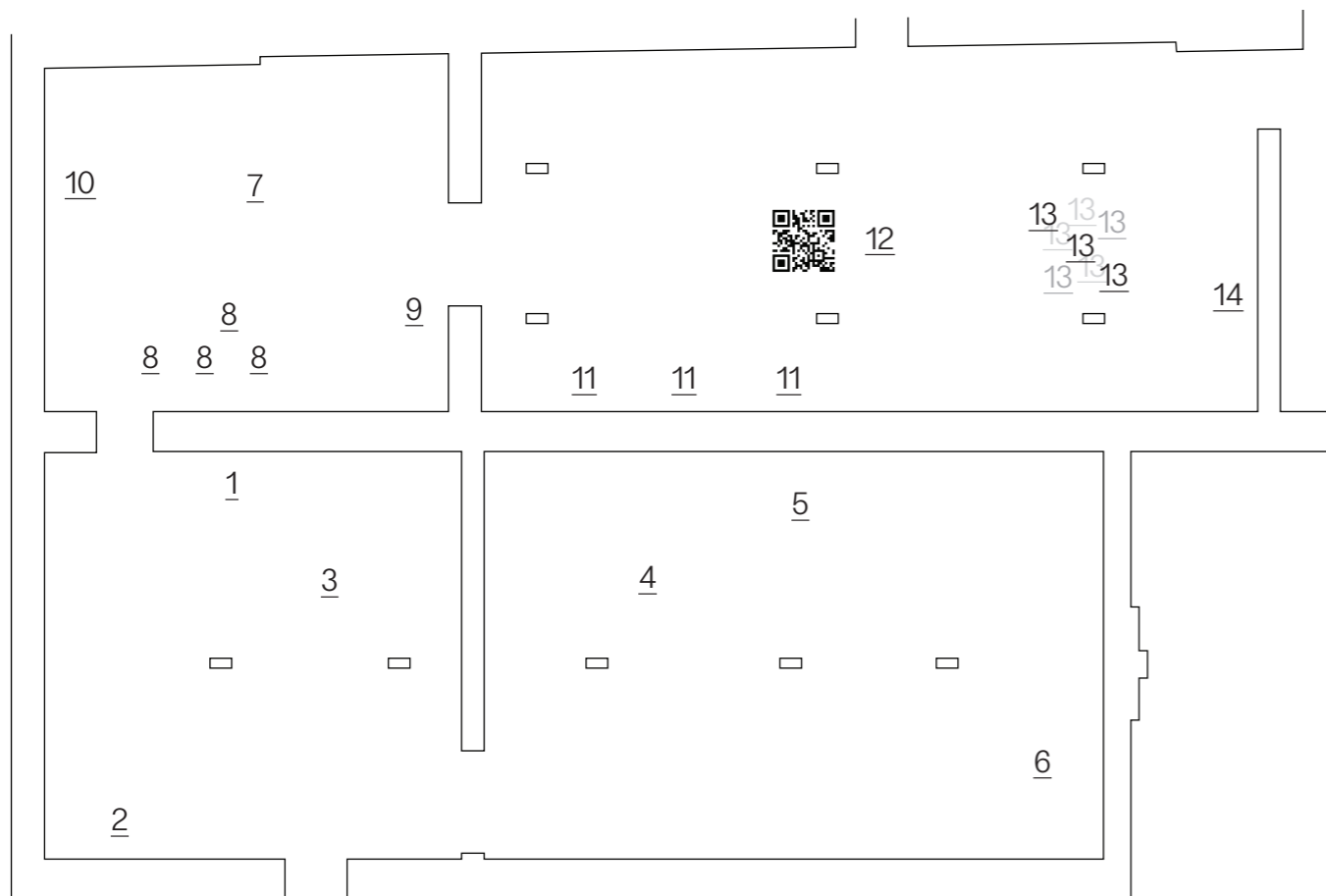
## Tanzorgan

### Evelīna Deičmane

November 4, 2022 – January 29, 2023  
Kim? Contemporary Art Centre  
Curator: Zane Onckule

Supported by:





## 12 Translation

*Stories of Burtnieki* (lounge zone)

1. There once lived a tiny little mother. The tiny little mother had a little heart and tiny ears. One day the mother gave birth to a great big daughter. The big daughter had a huge heart and a great world to listen to. She would laugh at everything that happened there. The mother found her daughter to be too much. She told the daughter not to move, speak or laugh. For thirty years, she didn't breathe a word. She was so silent she almost disappeared completely. One day, a great misfortune happened upon the tiny little mother. She remembered her daughter. She sought her out and asked to be freed from her misfortune. The big daughter laughed and danced until the great misfortune and the tiny little mother started laughing with her.

2. Lienīte lived in a little wooden house in the village. She was a girl who had little hair on her head. Mom would tear out a lock of her hair whenever she opened her mouth. The girl cut her hair short, so that it slipped between mom's fingers. During the day Lienīte sat on a school bench, while at night mother sold her to men. Mom died soon, but Lienīte soon grew a head of long golden hair.

3. Five children sat on a bench at school. The teacher asked the five children a question. Four of them knew the answer but the fifth was perplexed. To survive, the teacher had to have all the answers. Not having received the fifth, she tore the fifth child's ear off. A doctor came and sewed the ear back on again. Afterwards, the teacher no longer received any answers to her life questions and grew old and died, but the little boy with the sewed-on ear went on to learn everything about everything.

4. Tall and short children were working at the kolkhoz. A bus picked up the tall ones after work, but the short ones were lost in the long furrows of weeds. No one went looking for them. They came on their own accord.

5. A boy, six, herded a hundred cows. He had to wake up so early he couldn't tell day from night and, as he woke up, he would walk straight into the closet.

6. A mother beat her children with a black hose. One day the black hose rang the doorbell. Since then, the mother has gone missing. But in the yard there lies a black hose, and sometimes the children use it to water the garden.

7. Little Daiga works at a kolkhoz. She has been tasked to catch the chicken that runs away after the kolkhoz woman has decapitated it. Daiga is seven and she catches thirty chickens each day. How many will she have caught upon turning twelve?

8. Ilze and Sanita had a brother named Kārlis. When Kārlis grew up he started working at the forest. A tree fell on him. The very same tree to which Sanita and Ilze had told everything that their brother had done to them through all of these years.

9. Gatis and his ten brothers. His mother had so many, and so similar that Gatis could no longer tell his brothers from his sons.

1

*Red cloud II*, 2021  
watercolor, 29×21 cm

2

*Red cloud I*, 2021  
akvarelis/watercolor, 21×29 cm

*Living growth within the organism, foreign blood corpuscles replete with horror stories.*

3

*The Fading Fear*, 2022  
bubble machine, metal object  
dimensions variable

*A smile curved like a colorless rainbow. The bubble machine blows a big bubble towards the object opposite to it. The sharp edges of the object prevent the bubble from landing and make it burst. There was a time when I got used to fending off any joy from approaching me. The low frequencies of my body warded it straight off once a smile appeared on my face. The corners of the smile dropped rapidly, making it curve like a colorless rainbow. It was then that the cold started, and the gray fear for my survival.*

4

*Trust your gut feelings*, 2022  
mirror, glue, polyurethane foam,  
red light, 35×28 cm

*The inside of the body.*

5

*Safe at home*, 2022  
shells, cloth, cotton wool, 20×140 cm

*A bespoke protective costume with built-in materials that makes the sound effects, to be worn by a child of about ten years of age. Similarly to the shell of a snail, the costume is meant to serve as home wherever the child goes. The inside of the costume is soft, warm, and silent. The outside is hard and gives off sound. In the late 1980s and early 1990s, I was ten to twelve years old. It was a time of change in the country, with cheerfulness and the national awakening movement followed by renewed independence.*

*Meanwhile, for the children of Burtnieki village, leaving their homes early in the morning and returning when it was dead dark, it was a time when survival was tough, full of lessons learned from the experience of traumatic events. At the time, I was, on the one hand, still interested in fairy tale movies, such as Frog Princess, and, on the other, already going to my first discos.*

6

*Jacek Senkiewicz*, 2022

Electronic music, recorded on the exhibition opening day, November 4 (2 hrs.).  
Recording: Jānis Krauklis

*To me, techno is absolutely associated with the repetition of bodily rhythm; the heart rate, which is shifted, often to arrhythmia, by techno music. It's just the way it goes with your health, you "dance" first, and only later do you "think".*

7

*Yellow Light*, 2022

*Color as vibration, yellow as the highest level of vibration; the corporeal sense of color differs from the visual.*

8

*Toy cars*, 2022  
RC toy cars, clay  
dimensions variable

*Assemble yourself together. The visitor becomes a doctor in their own operation room. The stomach, lungs, thyroid gland, genitalia, etc.*

9

*Portrait*, 2022  
welded metal,  
metal framework on a rail,  
240×167 cm

*A sharp-toothed, angry portrait, transferred to metal; a turning point, a trap after which the feeling of freedom comes to an end.*

10

*The Square of Joy*, 2022  
painted textile, mattress, 90×200 cm

*A collective of visitors/crowd of cells. A moment of joy.*

11

*Tanzorgan I, II, III*, 2020  
watercolor, 50×65 cm

*The outset of the Tanzorgan. Listen to the organs as you set off on your way.*

12

*Stories of Burtnieki* (lounge zone)  
*Black hose*, 2022  
sound collage – Linda Leimane;  
voice/cello – Evelīna Deičmane,  
9'52 min.  
Translation on the left.

*A narration of real events, accompanied by soundtracks from Soviet cartoons, 1980s' pop music and cello. Be warned that the contents are difficult, but, in the end, the bad and the good transform, interacting with one another and remedying the tragic consequences.*

13

Story illustrations on painted textile, 2022  
a series of multi-functional object for sitting/sleeping,  
22 units, 62×47 cm

Some titles:  
*Reverse Joy*  
*Frog Princess*  
*ĀAAA*  
*Lungs*  
*The Flowers of Distrust*  
*Devil*  
*Grandma Zigrīda. Flowers Don't Hurt*  
*Screaming Lungs*  
*Turd*

*Looking inside the body and keeping on drawing until a friendship and harmony with the organ is developed, thereby accelerating the recovery processes.*

14

*Birch grove*, 2022  
painted textile, 140×350 cm