

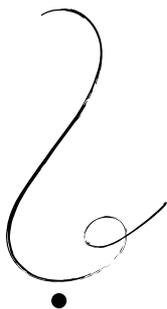
July 27 – September 2, 2018

*Investigation*

A solo show by Maija Kurševa

*Disposable Gloves Guide*

A solo show by Merike Estna

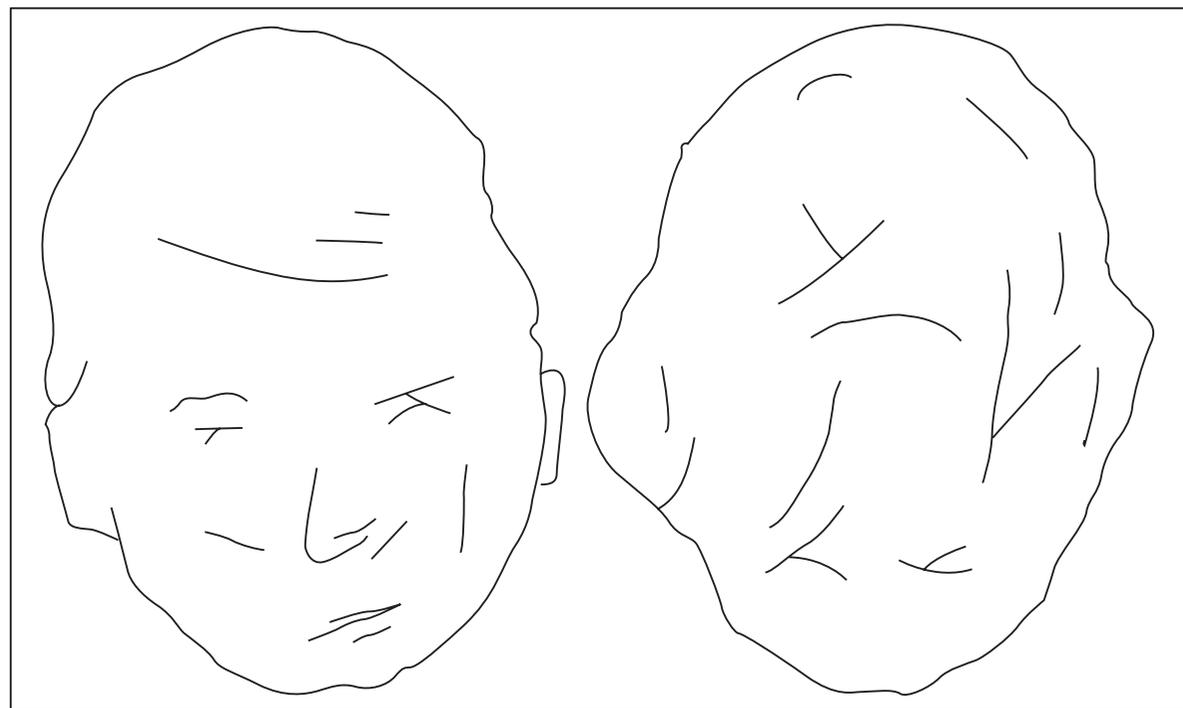


Kim? Contemporary Art Centre  
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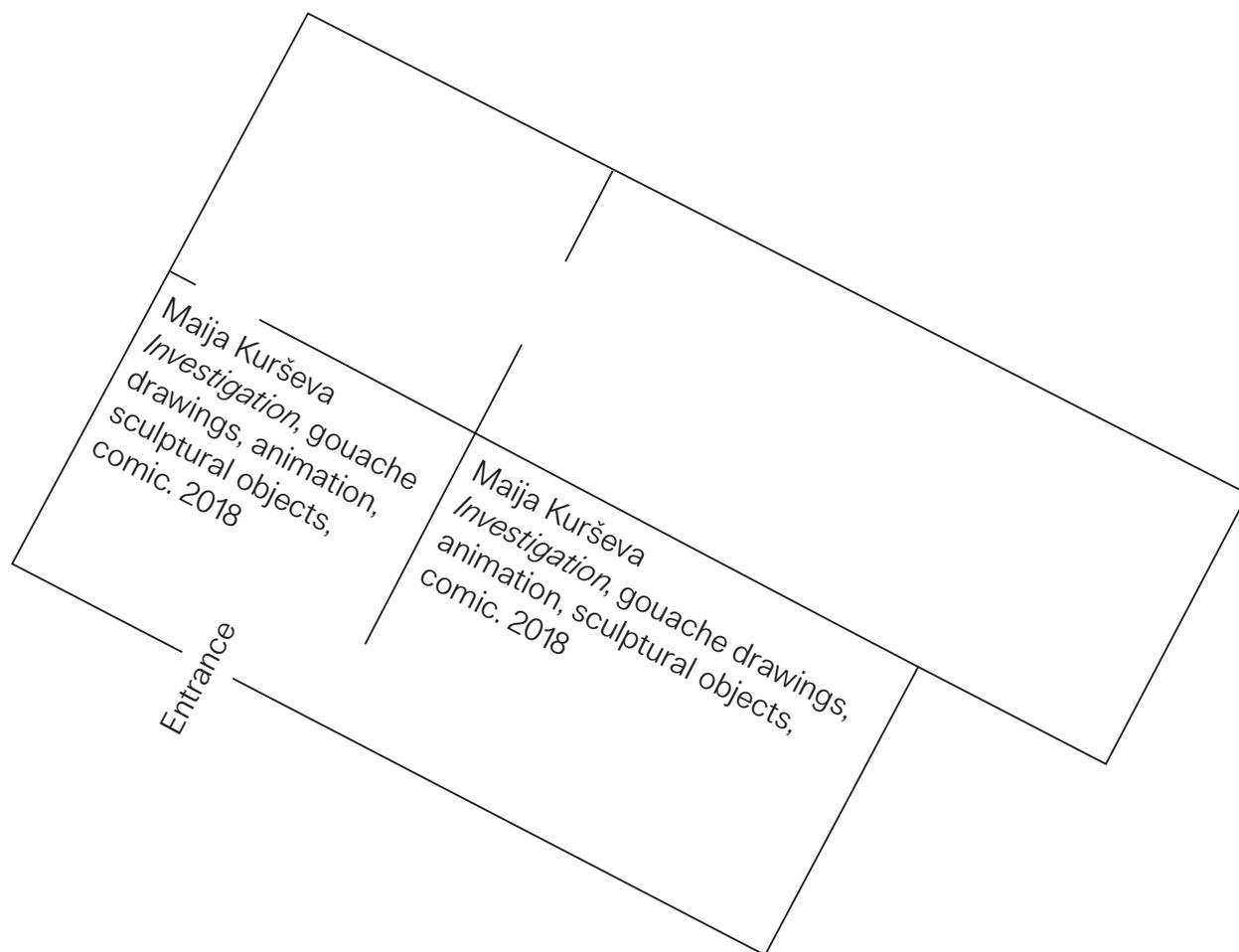
*INVESTIGATION*

Maija Kurševa



*I trapped myself in the line segment behind the table. I closed my eyes and tried to visualize. There is nothing there. An empty space. An unclear desire, an unrestrained direction. A bated breath, a firm hand, a black line denoting time. The point at which it appears is in an endless state of presence. The drawing in front of me is the beginning of what is to come. Page after page becomes the past. The only thing that the drawing depicts is that time has passed in creating the drawing. The drawing depicts only the time which has passed during its creation. The line on the page is flat, the strip of paper is a line in space. Page on page creates volume; line by line creates depth. Movement creates time. The heap of papers slowly diminishes. Pages densely cover the walls. The eye wanders, the mind tries to create coherence. I find myself in the dark, arms outstretched, trying to find a wall or beam. My thoughts light up the space where I am. I carefully watch the line's movement, trying to find an idea which would give all these things meaning. I am a detective trailing myself.*

–Maija Kurševa



It is with the help of these written thoughts that Kim? Contemporary Art Centre announces the solo exhibition *Investigation*. The exhibition is made up of multiple pieces which cover the walls of the space: gouache drawings, an animation, sculptural objects and a comic strip. How space is experienced is essential to the exhibition of Maija Kurševa's newest work – the viewer is drawn in and guided forward through an associative story at the root of which lie observations and notions that the body of work conceals an idea. Writing real and imagined thoughts illustrates a connection between what seems to be lack of action and the creative process – between a narrative of the absurd and cause and effect, neatly tying together the investigation.

Maija Kurševa studied Visual Communication at the Art Academy of Latvia and the Berlin University of the Arts. She currently teaches illustration and screen printing at the Art Academy of Latvia. From 2004 the artist has participated in exhibitions in Latvia and abroad. In 2012 Kurševa established “Popper Publishing” together with her peers. This is a publishing collective for contemporary drawing, art and illustration. Since

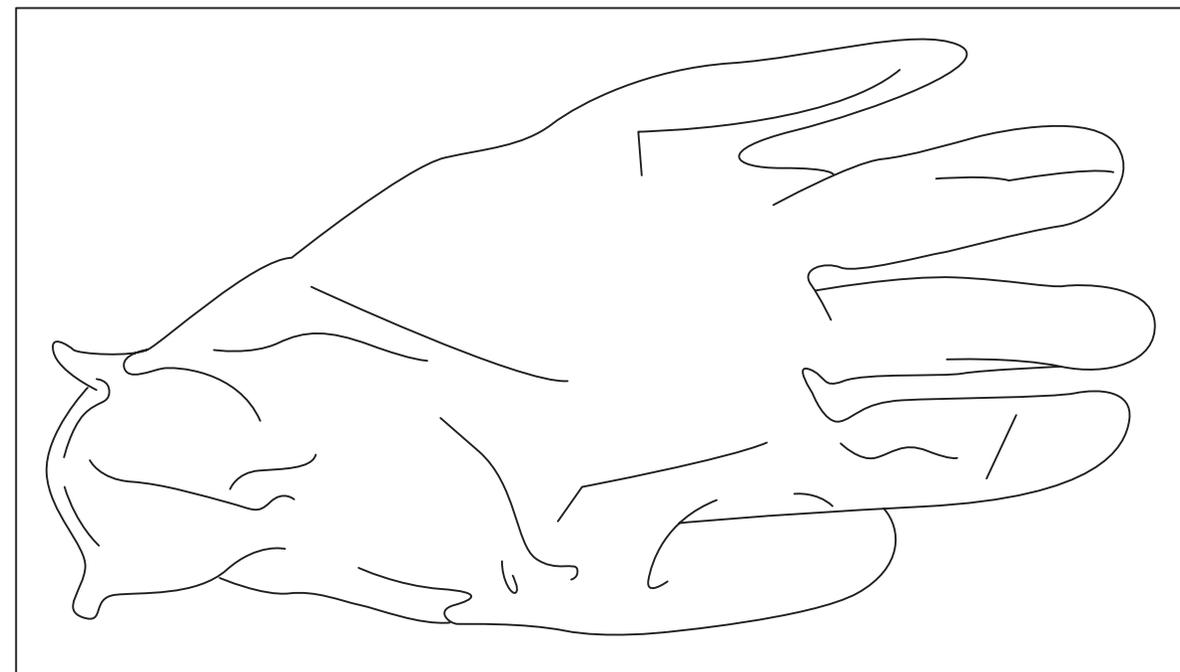
2016 she organizes Riga Zine Fest. In 2017 she founded the non-commercial gallery LOW in Riga, which she still runs today. Kurševa was nominated for the Purvītis Prize in 2017 for her work "Dzīvesprieks". Among Kurševa's latest projects are the solo show "Rūtainā kārtība" at the gallery Māksla XO (2016), the group show "NNN" at the Latvian National Museum of Art (2017), "Gaisma kabeļa galā. Latvijas laikmetīgā māksla digitālajā laikmetā" (2016) and "Lielāks miers, mazāks miers" (2015) at the Latvian Railway History Museum.

Special thanks to Oskars Veilands and Ernests Ansons.

July 27 – September 2, 2018

*DISPOSABLE GLOVES GUIDE*

Merike Estna

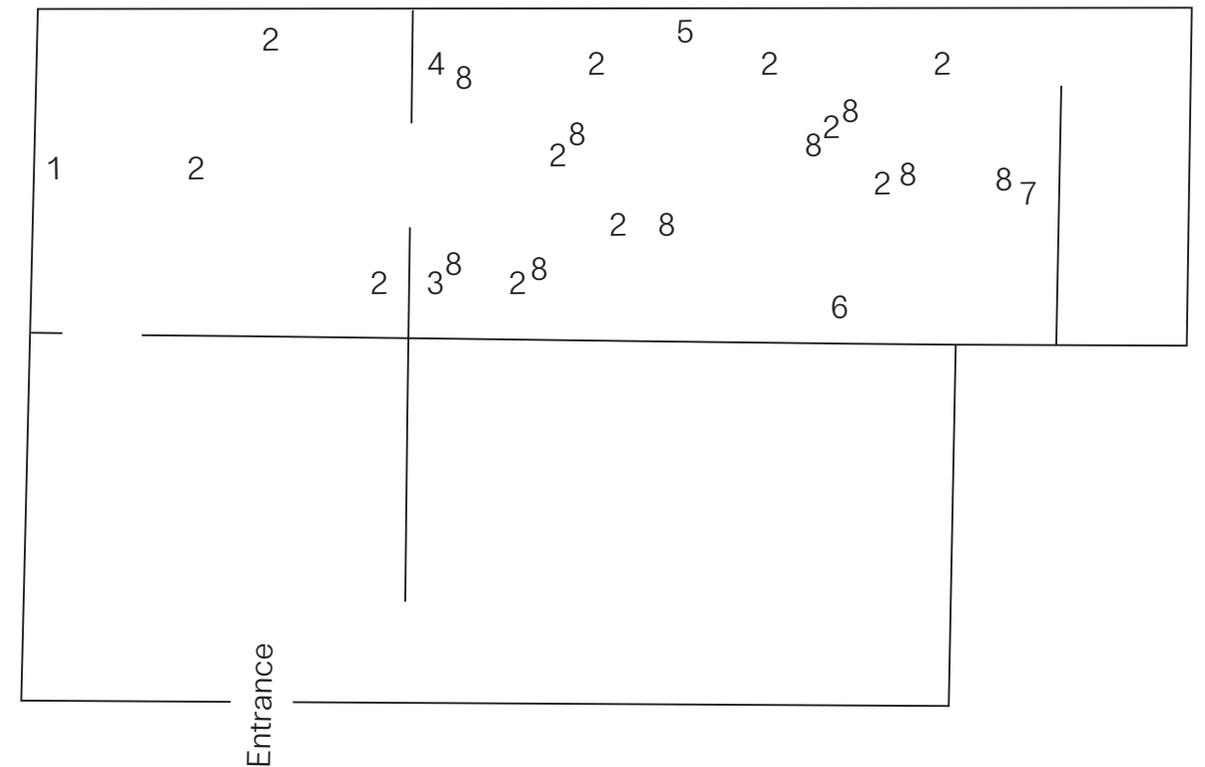


*Disposable Gloves Guide* is Merike Estna's first solo presentation in Latvia. The exhibition elaborates on a set of themes that have been present in the artist's recent practice. In her performative paintings and multimedia works in textile, clothing and ceramics, Estna is contemplating on the technology led conversions in contemporary lifestyle, which inevitably contribute to reshaping the social habits of human life. In a society that praises the convenience of automatization, we undergo a restless acceleration that is drifting today's society away from the traditional labor. *Disposable Gloves Guide* questions the future of labor and unfolds the contemporary social concerns we might be facing the end of the world as we know it.

The exhibition is a collection combining a selection of her recent works and new productions created for the exhibition at Kim?. The later are continuing a narrative Estna began deciphering during the Baltic Triennial 13 in Tallinn. They depict creatures essential both to the ecosystem and the human kind. The pit of snakes in her work suggests the change for better or worse-like snake sheds its skin to persistently renew, the world will have to regenerate too.

The opening night will be complemented by Merike Estna's performance *Red Herring*. For the performance, the audience will be served artist-crafted potions as invitation to drink and converse. As described by curator Maria Arusoo "*Red Herring* engages painting as a stage for human interaction. Merike Estna's practice incorporates what she calls *performative paintings* with allusions to the digital, the nostalgic, and a romantic reverance for parts of human existence that are mutating, melting or slipping away. Inspired by Aleksandr Pushkin's *A Feast In The Time Of Plague*, Estna plays with our ideas of Romantic forms of representation and social space."

Merike Estna (born in Estonia 1980) lives and works in Tallinn, Estonia. She has graduated from the Estonian Academy of Arts with a Bachelor's degree in painting and from the Goldsmiths College, University of London, in 2009 with the Master's degree in art practice. Her performative work has been exhibited at Chart, Kopenhagen, Performa 17 and Art in General, NYC, and Kiasma, Helsinki. Her solo exhibitions have been exhibited at Kunstraum, London, Karen Huber Gallery, Mexico City and others. She was awarded Konrad Mäe prize, Estonia 2014 and has been teaching at the Estonian Art Academy since 2014 and at Tartu Art School since 2016. Her works in public collections include: Kumu Art Museum, Estonia; Tartu Art Museum, Estonia; Loviisa City Collection, Finland.



1—*Kneeling banana / angel*

*flew over my head*

*on the 7th floor*

*above the seabed, acrylic on canvas, 300×490cm. 2017*

2—*Tree trunks, serpents and other animals, acrylic on plywood paintings as a stages*

*and benches / stages and benches as a paintings, 9 paintings on top of tree*

*trunks 120cm x 120cm each, on various heights or leaning against the wall,*

*2 paintings 30cm x 120cm on top of tree trunks, acrylic on plywood. 2017-2018*

3—*In the shadows of a painting,*

*grows an other much more vain thing, 61cm x 45cm, acrylic on canvas. 2018*

4—*There are more eyes then there is fire,*

*but there is no need to see, 61cm x 45cm, acrylic on canvas. 2018*

5—*Fragments from the shattered toe*

*hand painting on hand tufted wool and artists hair, painting as a rug as a poncho,*

*200×90cm. 2017*

6—*Damage was reparable, acrylic on canvas, 300×490cm. 2017*

7—*A serpent, a hand and a nightcrawler, acrylic on canvas, 61cm x 45cm. 2018*

8—*Sticks from the wood, hints from the hood, sculptures as candles*

*sculptures as fire, beewax. 2018*

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