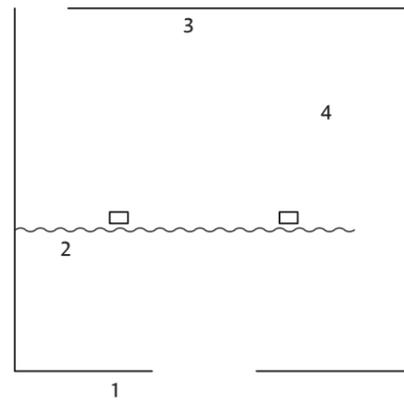
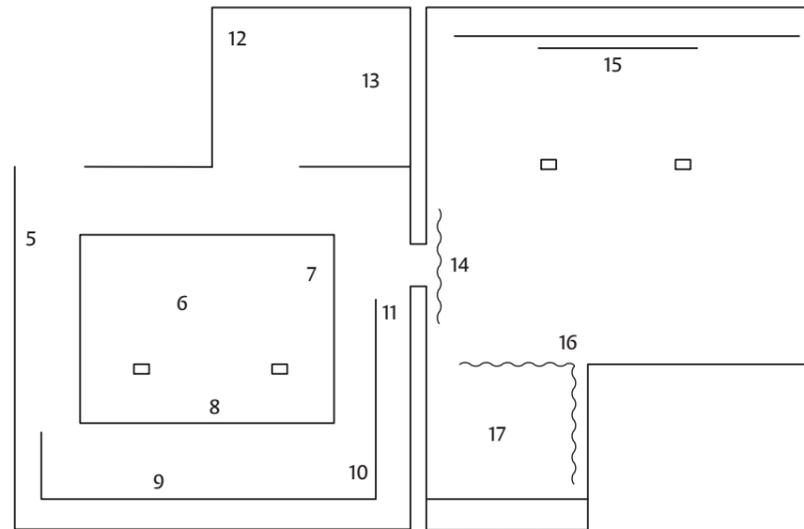


1. Ribbon Blue, 2015
Limited edition
(50 signed copies)
2. Curtain I, 2015
Old theatre curtain
9 × 3,85 m
3. Stairs, 2015
Different kind of boxes
98 × 62 cm
4. 7., 2015
Newspaper
70 × 50 cm, 12 pages, edition of 800
5. Propeller, 2015
110 × 9 cm, object
6. Box with ribbons, 2015
33 × 29 cm, object
7. Eye, 2015
105 × 60 × 55 cm, object
8. Stage, 2015
Wooden construction
5 m × 6,6 m × 97 cm
Drawing: Klinta Roga
9. Millstone, 2015
80 × 18 cm, object
10. Dividers, 2015
2 × 1,51 m, object
11. Stairs, 2015
64 × 72 cm, object
12. Pyramid, 2015
93 × 6 × 22 cm, object
13. Saint-Simonian's costumes, 2015
Cotton
Design: London College of Fashion,
Ulla von Brandenburg
14. Curtain II, 2015
OLD THEATRE CURTAIN
277 × 290 cm
15. 'Kalns, grimstī! leleja, celies!', 2015*
Film, 18 minutes, 16 mm transferred to HD
16. Curtain III, 2015
Old theatre curtain
277 × 680 cm
17. Reading Room, 2004–2015
Newspapers 1–6, catalogs



ground floor



1st floor

Technical Solutions: Andris Landaus

kim? Contemporary Art Centre

April 29 – June 7, 2015

SINK DOWN MOUNTAIN, RAISE UP VALLEY

Ulla von Brandenburg

Curated by: Zane Onckule

Sink down mountain, raise up valley... is a tune from the 1830s folk song regionally linked to Talabot, one of the Saint Simonian monks, an encounter to come. Heaviness of an old fabric – a recycled curtain is at the threshold of this, at times vague, at times historically precise journey. Where once said, sung, drawn or invented things, various objects and motives, come in the way, form found and created imagery, causing distant or rather recent periods to resurface thus creating a vocabulary which is deliberately incomplete and at times hidden in meaning. Unknown or repeating itself, it gives as much or as little away as to always keep it a secret in the society that surrounds it.

At the centre of Ulla von Brandenburg's exhibition *Sink Down Mountain, Raise Up Valley* is an episode from a retreat of the commune of Saint-Simonians – a French political and social movement of the first half of the 19th century. An age that stands for a transitory period, just before the modern times, when people still believed things they couldn't see or things that didn't last, it speaks for a certain romantic angst decades before the distinctive and invading *fin de siècle* atmosphere. Inspired by the ideas of a utopian socialist, the founder of sociology and a prescient 'madman' – Claude Henri de Rouvroy, it follows the Saint-Simonian ideology of a future society based on the spirit of science and industry, where each individual would find fulfilment through the exercise of his or her productive powers in a hierarchical society that is overseen by technocrats.

The exhibition unfolds as an initiation via pieces such as the take away newspaper

of 1920s lifestyle imagery (e.g. *Atpūta* magazine) accompanied by the artist's own documentation of various ephemera, a pile of uniformly branded tobacco boxes, the downhill construction of a painted and slightly worn-out wooden stage precisely repeating the margins of the tiled gallery's floor; the attractively shaped and coloured objects-props of an eye, a box with ribbons, stairs, a compass and others, and discretely folded costumes of the departed or absent bodies of the characters – all for a better understanding of the final act.

In a black and white single continuous take, a film-performance holds scenes of highly stylized ensembles with watering plants, choreographed gestures, dressing, and singing that references the Saint-Simonians and now simultaneously belongs to the actors of The New Riga Theatre that inhabit it. They walk through the theatre building on a path of *tableaux vivant* of static extras, towards the stage for yet another celebration of the singing tradition – so common for Saint-Simonians as well as Latvians. The film characters lip-sync to themselves as for an offstage choir, providing an irritatingly alienated presence that contributes to the overall air of mystery that speaks to the many selves.

As somewhat fictional characters, Saint-Simonians longed for a woman 'wiser than man' messiah to come to educate and to liberate them. *She* is there in the film's final chords, penciled-in by von Brandenburg to revisit and as a gesture for a lost and at times lessened call for an emancipation of every kind. The installation, poetic and dream-like,

but not completely divorced from reality alludes to the uncertainties and anxieties of our time. It functions as a theatrical void waiting/wanting to be completed by the viewer – a key for every set.

Ulla von Brandenburg's work is characterised by the diversity in the media she uses, which in turn translates into a thematic concentration. Certain motifs appear in different contexts, performances refer back to ideas in wall paintings, drawings prove themselves to be preliminary studies for films, and the props in films become objects in their own right. Her idea of a carnival as a legitimate transgression of social order meets with the notion of a mask as a desire for new identity and the confusion of reality and appearance in theatrical stagings.

Born in 1974 in Karlsruhe, ULLA VON BRANDENBURG lives and works in Paris. Her work is presented, among others, by the following institutions: Musée National d'Art Moderne, Centre Pompidou, Paris; Fisher Landau Center For Art, Long Island, NY; Tate Modern, London; The Israel Museum, Jerusalem; Galleria d'Arte Moderna e Contemporanea, Torino; FRAC Piemonte, Torino; Kadist Art Foundation, Paris; Fondation Louis Vuitton pour la Creation, Paris; FRAC Ile-de-France, Paris; FRAC Aquitaine, Bordeaux; Frac Pays de la Loire, Carquefou. Exhibitions: MAMCO, Geneva; Kunstverein, Hannover (2014); *Die Strasse Art: Concept*, Paris (2013-2014); *Secession*, Vienna (2013), *Installation Death of a King*, Palais de Tokyo, Paris (2012-2013); *Frac Ile de France*, Paris (2011); Irish Museum of Modern Art, Dublin (2008).

SPECIAL THANKS TO: Ieva Epnere, Kristaps Epnere, Agnese Gaile-Irbe, Lauren Montaron, Monika Pormale

SUPPORTERS: Ministry of Culture of the Republic of Latvia, State Culture Capital Foundation, Riga City Council, The Goethe-Institut in Riga, New Riga Theatre, Bistum Wuerzburg, *Fondation de France*, *Fonds de dotation Famille Moulin*, *Fondation d'entreprise Galeries Lafayette*, *Nouveaux commanditaires of Fondation de France*, *Art: Concept*, London College of Fashion, Absolut, VKN, Rigas Laiks, Vivacolor, kultura.lv, Valmiermuižas alus, BIRZĪ, Pieci.lv, Rīga TV24, Delfi.

kim? Contemporary Art Centre

Maskavas 12/1, Rīga, LV-1050

kim@kim.lv; www.kim.lv

Opening hours:

Mon: closed,

Tue: 12pm – 8pm

Wed, Thu, Fri, Sat, Sun: 12pm – 6pm

***Director:**
Ulla von Brandenburg

Director of Photography:
Aigars Sērmukšs

Actors:
Maija Apine / *Messiah Woman*,
‘Talabot’

Andris Keišs / *Enfantin, the Father*
Jevgēnijs Isajevs / *Michel Chevalier*
Varis Piņķis / *Emīls Baro*
Edgars Samītis / *Ismaēls Urbans*

Music:
Joachim Saxenborn
Ulla von Brandenburg

Texts / lyrics:
Saint-Simonians
Ulla von Brandenburg **

Sound Director:
Verners Biters

Conductors:
Joachim Saxenborn
Matīss Tučs
Kaspars Vēvers

Steadycam:
Tomas Riuka

First Assistant Camera:
Kaspars Cirsis

Camera Technician:
Andis Šūba

Gaffer:
Juris Zemītis

Electricians:
Jānis Kukulis
Uldis Tripāns

Assistant Director:
Dāvis Kaņepe

Costume design and production:
London College of Fashion
MA Costume Design
for Performance:
Bronya Arciszewska
Maria Bruder
Viola Cesa de Marchi
Maria Costa
Oliver Cronk
Daphne Karstens
Pallavi Patel

Yufan Xiao
Alexander Ruth
Agnes Treplin

Production Coordinator:
Sabine Tarry

Bank of Latvia choir:

Andra Aizpurve
Laila Apšeniece
Andis Čonka
Jānis Ikaunieks
Ginta Leikarte
Juris Liepa
Valdis Masaļskis
Mārtiņš Mednis
Baiba Oliņa
Jānis Rožkalns
Mārcis Skarulis
Kristīne Skirmane
Līga Skirmane-Leščova
Aija Spridzāne
Irēna Suipe
Indulis Tilgass
Agnese Urka
Anita Vaivade
Ruta Veisberga
Kaspars Vēvers
Anda Zalmane
Irēna Zbitkovska
Vizma Zvaigzne
Ieva Zvirgzda

Extras:
Laura Adamoviča
Rūdolfs Baltiņš
Maija Bebre
Dita Birkenšteina
Monta Gāgane
Edgars Gultnieks
Renāte Kalniņa
Kristīne Madjare
Harita Maniņa
Santa Mičule
Sabīne Moore
Zane Onckule
Renāte Prancāne
Lauren Monsein Rhodes
Maija Rudovska
Sabine Tarry
Agneta Veženkovaa
Ginta Vēja
Vinita Vilcāne
Andrejs Viksna
Renāte Vītola

**
SONG
S - A - L - U - T

THE FATHER:
Ready yourselves in me to don this
garment, a symbol of peace and be-
cause the people need to know it.

SONG
Garment of peace
Garment of courage
Garment of strength
Garment of gentleness
Garment of hope
Garment of misery
Garment of joy
Garment of danger
Garment of work
Garment of play

THE FATHER:
May those who do not feel strong
enough to wear the garment.
Behold, I wear it.

THE 4 SAINT SIMONIENS:
To you, Father, thanks!
We are Saint-Simonians.
We are RELIGIOUS men
That is, we are PEACEFUL and
LOVING
Towards all people, all classes,
all parties.
We WANT to improve the fate of all
We WANT to harm no one.
We believe that violence is always
baleful
Always impious.

SONG
If you are no longer afraid,
you have won!

SONG
He is dead! He is dead!
Night veils his brow.

Translated from French by Patrick Lennon

He is dead!
Let us seek the new light.
He had left everything,
given everything,
Everything for you!
He is dead!
Everything is dead.
Hope, hope, the times are near

SONG
The sky is beautiful
The earth is soft
Night approaches,
fresh and cheerful
Let us sing, let us sing
Here comes the night
Come out, stars
Come out and waltz
Come out and dance
Dances waltzes
Get up, stars
Broken with fatigue,
the people lie down
The stars waltz
The planets spin

SONG
I am of all times and of all places
From progress to progress I have
increased the worlds, the worlds,
I am the movement of your round
planets;
Imitate the amorous harmony
of the heavens.
From progress to progress
I have increased the worlds,
I am the movement of your
round planets;
Imitate the amorous harmony
of the heavens.
There I was pure spirit,
there I was matter.
For me I am the immensity

HENRI DE SAINT-SIMON & SAINT-SIMONIANS

Early training and experience can hardly be said to have qualified the count Henri de Saint-Simon (1760-1825) for the role of a scientific reformer, who for the first time coins the term ‘social organization’. But it must be admitted that when in 1798, at the age of thirty-eight, he took up his abode opposite the *École polytechnique*, henceforth to interpret to the world the significance of scientific progress for the study of society, he was already a man of rich and varied experience.

We find him as one of the most active intermediaries, speculating with borrowed money on a colossal scale, one of the great profiteers from inflation. The facts of his earlier life are considerably less elevating than the numerous anecdotes which he himself and his pupils have transmitted to us and which until lately were almost our sole information about his youth. The legends tell us that he descended from Charlemagne, that Jean le Rond d’Alembert supervised his education, and that his valet had been ordered to wake the ambitious young man daily with the words: *Levez-vous, Monsieur le Comte, vous avez des grandes choses à faire*. (Rise up, Monsieur le Comte, you have great things to do.)

Saint-Simonianism was born after Saint-Simon’s death, when less than a month after in 1825 friends and disciples constituted themselves into a formal association in order to realise the project of (another) journal which he had already discussed with them. Initially operating in an apartment where they taught an ever-increasing number of young enthusiasts; towards the end of 1828 they had outgrown that accommodation and it was decided that a more formal oral exposition – course of lectures – of their views should be given to a larger audience.

Their doctrine is based on study of mankind as a collective being that shows us with certainty what its future will be. The new and at the time completely original solution by Saint-Simonians invited to contemplate industrial activity where ‘everything is organised, everything is connected, everything foreseen; the division of labour is perfected and the combination of efforts becomes more powerful every day.’ The ‘social institution’ which is to perform all these functions is not left vague and undetermined – it is the banking system, properly reconstructed and centralised and crowned by a single *banque unitaire, directrice*, which is to serve as the planning body. Within it, humanity moves towards a state where all the individuals will be classed according to their capacities and remunerated according to their work and it is evident that the right of property as it exists, must be abolished.

Later, in the 1830s, the following history of the school or rather the Saint-Simonian church, under the guidance of a supreme father Barthélemy-Prosper Enfantin, a son of a banker, ‘an uncommonly handsome and charismatic man’ showed that sentimental and mystical elements gained the upper hand over the ostensibly scientific and the rational. The organisation of the church and the practical application of its doctrines, including the picturesque qualities and sensational doings, attracted more attention and caused more tension than the earlier more theoretical and intellectual phase. At first, the new religion consisted merely of a vague pantheism and a fervent belief in human solidarity accompanied by a cult and hierarchy.

Crisis came when Enfantin began to develop new theories about the position of women and the relation between sexes, importing various borrowed thoughts (including ones of Fourierism), with a theory that the couple, man and woman, constitutes the true social individual. A short step away from the principle of the emancipation of women was the doctrine of the ‘rehabilitation of the flesh’ and the distinction between the ‘constant’ and ‘inconstant’ types between both sexes, which both should be able to have it their own way. These doctrines and the rumours, which got around about their practical application created a considerable scandal.

Faced with a serious setback, financial difficulties and an increased interest from the police, Enfantin with forty faithful apostles withdrew to a house at Ménilmontant, at the outskirts of Paris, to begin a new life in accordance with the precepts of their doctrine. The forty men started a community life without servants, dividing the menial tasks between themselves and observing, to silence any rumours, strict celibacy. Wearing their fantastic costumes they cultivated the garden and tended their home, becoming a sensation among the Parisians who flocked there in thousands to watch the spectacle.

Police were by no means reassured by this ‘retreat’, and proceedings for outraging public morality were instituted against Enfantin and others from the group. They ended in a one-year imprisonment. The march of the whole group to the law courts in their peculiar costumes with their spades and other implements on their shoulders, and the sensational defence of the accused was nearly the last public appearance of the group.

Several of the disciples underwent a journey to Constantinople and the East *pour chercher la femme libre* (to search for a free woman). This dated back to the initial break in the community when one of the members left and his chair became vacant for *Mère supreme* (Supreme Mother), an honour which George Sand had declined. From then on, the woman sought by the Saint-Simonians was to be the counterpart to the male leader of the cult, and when found, would preside with him over the new religious order.

Enfantin, upon returning back from prison, continued ‘to launch ideas as bright as electric’ and organised another journey to the East, for a more sensible purpose of spending a year in Egypt, trying to plan the piercing of the Isthmus of Suez. Although unsuccessful at the time, it was largely due to their efforts that later the Suez Canal Company was founded. Other increasing interest of the group members included railways and banks, to which many of them were to give their lifework after the dispersal of the school. Or as Enfantin himself would claim: ‘We covered the earth with a network of railways, gold, silvers and electricity’.

Based on *Studies on the Abuse and Decline of Reason: Text and Documents* (*The Collected Works of F. A. Hayek*). F. A. Hayek