

Jānis Avotiņš

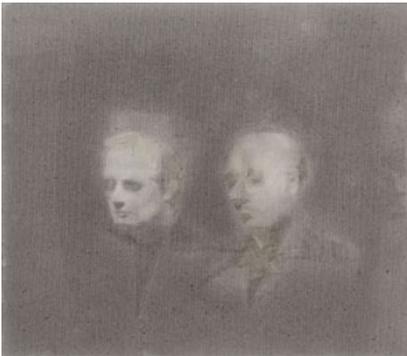
Showroom

Alex Mirutziu

Pending Works and Scotopolitic object

1. Juli - 6. August 2011

Eröffnung: Donnerstag, 30. Juni 2011, 19 - 21 Uhr, die beiden Künstler sind anwesend.

Jānis Avotiņš, *Untitled*, 2011

Die Vielfalt von Jānis Avotiņš Bildwelt ist gegenständlich, figurativ und zeigt oft zeitlich nicht näher definierte Personen, die sich durch weit gefasste Farbräume bewegen, deren Wirklichkeitsbezug entfernt ist. In seiner neuen Serie widmet sich der lettische Maler imaginären Porträts, die in einem Prozess der Vergangenheitsbewältigung stehen.

Meist handelt es sich um Doppelporträts von Männern. Die Dargestellten blicken mit ernstem Gesichtsausdruck aus sich heraus. Sie sind unauffällig, seriös gekleidet, wirken trist und realitätsfern: Melancholie entströmt ihnen. Entsprechend ist das Spektrum der dünn aufgetragenen Farben reduziert. Das Inkarnat der Porträtierten tritt hervor, während die übrigen Partien mit dem Hintergrund zu verschmelzen scheinen.

Avotiņš war zehn Jahre alt, als sich Lettland 1991 nach dem Zusammenbruch der Ostblockstaaten allmählich der demokratischen Staatsform näherte. Seine Jugend wurde geprägt von dieser Umbruchsphase. "Everything was forever until it was no

more" lautet bezeichnend der Titel Alexei Yurchaks brillianter Analyse der spätsozialistischen Gesellschaft, die Avotiņš Blickwinkel auf die Erinnerungen an die Kultur seiner Jugend veränderte. Die Porträts sind zum einen Ausdruck seines Rückblicks auf Alltag und Ideologie des Sozialismus, zum anderen eine Analyse sich auflösender Strukturen.

Jānis Avotiņš, geboren 1981 in Lettland, lebt und arbeitet in Riga.

„Pending Works and Scotopolitic object“ ist der Titel der zweiten Einzelausstellung des Rumänischen Künstlers Alex Mirutziu. Neu dafür entstanden sind Videoarbeiten, Fotografien und Objekte deren Konzept er selbst wie folgt beschreibt:

“*Pending Works* operate within a nexus of processes, interactions and mediations that are clearly distinguishable as non-linear, non-cumulative and task-based, with the focus not on *what* is happening but on *when* it is happening. What is expressed neither describes nor represents existing matrixes of recognition but rather reformulates possibilities. Images, language and signs are critical engagements with reality and not merely its representation. My attention is devoted to work that is not primarily a productive, result-oriented process. This work may be seen as a complex time frame of the art project, as pure activity that occurs in time. This new practice induces you to look beyond; is there a real *there* – at all? It reaches beyond the specific realization of an idea towards an expanded cultural and social field. I believe that this particularity is a call for thought, beginning with the artist who applies a task-based principle of announcing the time frame of each work for the different ways it may be observed. This then gives rise to questions on: internal duration of the idea versus external duration of the work; sufficiency of time and its relevancy; how much volume of thought and processed thinking can be put into a specific time frame?

Scotopolitic is the term I have coined to designate an object situation that generates a complex dynamic between the discourse of darkness that exists as a choice – one that should not have language – and an object's communal and public relevance. Its comprehension evolves between silence, mediation and representation.

Between example theory and negation theory, *Scotopolitic object* draws attention to the insistence on its captive insight; and, through the repetitive carving of its insight, develops an institutional theme. Its strategic discourse operates on a thin layer of self-contemplative uselessness, bringing the jungle of darkness into the surrounding public space. Finally, what must be considered in this object situation paradigm are the ways these resolutions are negotiated within a larger public environment.”

Mirutziu, geboren 1981 in Rumänien, lebt und arbeitet in London und Sibiu.



Alex Mirutziu, *Pending work#3 (Moments of silence)*, HD video, sound, 15:38min, 2011

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Showroom

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Pending Works and Scotopolitic object

1st July – 6th August

Opening: Thursday, 30th June 2011, 7.00 – 9.00 p.m. Both artists will be present at the opening.

Jānis Avotiņš, *Untitled*, 2011

Whilst Jānis Avotiņš's diverse world of images is representational and figurative, it often contains human figures that defy definition in terms of past, present or future, figures that traverse vast expanses of colour, far removed from all reference to reality. This Latvian painter's latest series of works feature imaginary portraits of people seemingly locked in a process of coming to terms with the past. They are mainly double portraits of men gazing emptily into space, their facial expressions serious and emotionless. They are inconspicuous, respectably dressed, obviously sad and totally divorced from reality. Indeed, they exude a deep melancholy. Appropriately reduced in contrast and brilliance is the spectrum of thinly applied colours. While the flesh colour of the portraitees stands out, the remaining parts of them seem to melt into the background.

Jānis Avotiņš was ten years old when Latvia gradually began to embrace democracy after the collapse of the Eastern Bloc. His entire youth was marked by this state of upheaval. "Everything Was Forever, Until It Was No More" – this is the title of Alexei Yurchak's brilliant analysis of late Soviet society that radically

changed Jānis Avotiņš's evaluation of the memories of the culture of his youth. The portraits may be seen both as a retrospective study of the everyday life and ideology of Socialism and an analysis of structures in the process of dissolution.

Jānis Avotiņš, born in Latvia in 1981, lives and works in Riga.

"Pending Works and Scotopolitic object" is the title of this gallery's second solo exhibition of the Romanian artist Alex Mirutziu. Specially created for this exhibition are video pieces, photographs and objects, the concept behind which he himself explains as follows:

"*Pending Works* operate within a nexus of processes, interactions and mediations that are clearly distinguishable as non-linear, non-cumulative and task-based, with the focus not on *what* is happening but on *when* it is happening. What is expressed neither describes nor represents existing matrixes of recognition but rather reformulates possibilities. Images, language and signs are critical engagements with reality and not merely its representation. My attention is devoted to work that is not primarily a productive, result-oriented process. This work may be seen as a complex time frame of the art project, as pure activity that occurs in time.

This new practice induces you to look beyond; is there a real *there* – at all? It reaches beyond the specific realization of an idea towards an expanded cultural and social field. I believe that this particularity is a call for thought, beginning with the artist who applies a task-based principle of announcing the time frame of each work for the different ways it may be observed. This then gives rise to questions on: internal duration of the idea versus external duration of the work; sufficiency of time and its relevancy; how much volume of thought and processed thinking can be put into a specific time frame?

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Alex Mirutziu, born in Romania in 1981, lives and works in London and Sibiu.



Alex Mirutziu, *Pending work #5 (Perception of time, attempted with shut down ballistic movement of the left limb through vascular occlusion)*, C-Print, 2011