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MĀKSLU, TAD TAJĀ ARĪ
DZĪVOJAM

Laikmetīgās mākslas un mākslinieka tēls 20. gadsimta
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IF WE REALLY DO LOVE
ART, WE LIVE IN IT

The image of contemporary art and artist in Latvian art
critique of the 1990s

Alise Tifentāle

Ever so often artists start their creative biographies for exhibitions or catalogues with 1990, as if there had been nothing before then. It seems such a short while ago, and at the same time in such distant past, so different and strange. For instance, if you were to walk into an office in the early 90s, it could happen that nobody would be sitting behind a computer; exhibition invitations were xeroxed or laser printed on coloured paper. Mobile phones were rare, as was e-mail, things that today provide us with the most important and basic functions of day to day work.

On the other hand, sometimes it seems time has just stopped – press articles on cultural events may make you think theatres are still staging the same productions, which the same critics are politely reviewing, using the same phrases; the same artists are putting on their just-as-noteworthy solo exhibitions at the same galleries, and so on. Just like today, professional culture tourists, sponsored by foundations, are presenting their reports on financing received and spent, and relating the things they have seen on their trips abroad. Still, these mass media publications contain an outline of what was characteristic to the 1990s in particular, despite natural entropy that eventually bleaches all impressions, writes art historian and curator Solvita Krese: “The lethargic Art Days, the tiredness of the once brilliant forty-something generation, the careless, light-weight attitude of the younger generation of artists to influencing the direction of art. The lack of a permanent contemporary exposition and the museum’s orientation exclusively towards conventional values lead to a situation where the country’s visitors and local artists alike start to think that no processes of contemporary art have taken place here at all. They come to life like ghosts, like childhood memories, as you chat over a glass of beer or look through the photographs in your personal archives.”¹

1. Solvita Krese, „Mākslas vilciens dodas uz Ventspili”, *Studija*, no. 3 (5), 1998, p. 34.

The aim of this article is to wake some of these "ghosts" that would bear witness to the contemporary art processes that were present in Latvia in the 1990s. The approach is to seek testimonies in printed media instead of looking for them in subjective memories and contemporaries' anecdotal stories about themselves. The subject of this article is the image of artist in mass media and publications of the 1990s, including exhibition catalogues and informative publications. The article was envisaged as an excursion into discourse, or a collection of quotes – a collage that takes a look at the phrases and ideas expressed by art critics, theoreticians, artists and publicists. Inevitably, there is also a fleeting touch on some of the fundamental processes, especially ones contributing to the triumphant arrival of new media and photography in contemporary art.

The Ideal Artist: Bread and Water, or the First Macintosh Computer?

A commercial failure, a spiritual idealist, guardian of traditional values – such is the approximate images of an artist in the 1990s. A review on the current exhibition of the B13 international art association states: "The spiritual centre of the exhibition is, perhaps, *The Innocent*, a pastel by Baiba Vegere, which may be a self-portrait of the artist, but could also serve as the key to this era. It is a pictorially perfect, translucent, seemingly extremely simple work, in which this pure heart,

this innocent, this dreamer is like the art of this time – she sees, feels and understands more than she would wish to tell..."² An artist keeps creating his or her works of art, in spite of poverty, lack of state or private support, in spite of the entire world... To proudly show that he does not give a damn about society; that he does not care what happens outside his studio or living-room window if he can only stay inside and fulfil all his privately honed ideas that have no connection to the outside world. Art critic Rita Šmagre writes in a review: "The social and ethical aspects of life have changed incredibly rapidly. What are the oldsters to do if they have not stumbled into the right crowd, which is successfully exploring countries abroad or the scene of foreign services? But, driven by momentum (or maybe spiritual survival?), they keep fulfilling the financially thankless, laborious mission of the artist."³

In the background there is some bellyaching about the "degeneration of values" in all different kinds of wording; the artist is styled as a martyr, a victim of cruel market economy (certainly true in many cases, unfortunately, but that is a different story altogether). "Commercial" works are dismissed as unworthy; "pandering to public tastes" is also frowned upon. Free, "creative" and "original" solutions are sought; individuality and the sovereignty of an artist's creative hand are lauded as the highest of values, at the same time subtextually keeping the concept of "good art" within the

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2. Ieva Raiškuma, „Absolūtas krāsas un sirds uz zīda”. *Literatūra. Māksla. Mēs*, 14.12, 1995, p. 3.
 3. Rita Šmagre, „Lietišķā un nelietišķā māksla”. *Literatūra. Māksla. Mēs*, 28.11. / 05.12, 1996, p. 3.

confines of hyper-traditional academism. "We can only guess whether the demand for figurative, plot-driven painting will be reborn. But for now it has suffered defeat in Latvia. You can, of course, paint what your heart is yearning for, but it means waving bye-byes to all commerce and switching to the bread-and-water diet of a true artist."⁴ At times a strange paradox of thought is created, because an artist proudly existing outside "the realms of reason", i.e. outside any model of economically reasoned activity, is an anachronism under the conditions of capitalism.

This suffering artist who subsists entirely on bread and water is contrasted in the cultural space with the image of a new type of artist – open, communicative, friendly, enterprising, capable of drawing up his/her own cost estimate and finding collaboration partners from abroad, as well as giving well-reasoned explanations of the gist of his/her work or project. This artist is not an apologist of any one technique (for instance, just painting, watercolour or ceramics), he/she freely uses and adapts for the specific goal anything ranging from photography, video, spatial objects, graphic design and computer network resources to traditional techniques - all with equal ease. He/she is not afraid of quotations, banality and any other enemy of "good art", which are identified in reviews of exhibitions that employ traditional means of artistic expression. For example, "This exhibition is no exception with regard to occasional stumbles, works of misconstrued originality, clumsy exhibiting and a few other

shortcomings. However, there is no trace of overt kitsch or vulgarity."⁵ To be fair, there are also cases when kitsch is not deemed to be a public enemy. For example, a review of Ilze Avotiņa's paintings reads: "If this is kitsch, then it is divine. The kitschy magical eye of God."⁶

Kitsch, vulgarity and other ethically objectionable elements are popular means of expression in contemporary art, and by the end of the decade both professionals and audiences will have grown accustomed to them. However, as an early illustration of the multifunctional, multidimensional, open thinking and activities of the "new type" of artists, I would like to mention the phenomenon of *Parks* magazine (1992), which was created by young artists, poets, photographers, film directors and musicians for their own enjoyment, and that of their peers. It is now a bibliographic rarity; its cover announces it to be a "monthly publication for the young". In 1992 three issues (No. 2, 3 & 4) were published in a 330 x 240 mm format, in full colour and with great ambition, which has remained unfulfilled even by the following generations of young, talented artists (I suppose these days it is easier and cheaper to express oneself in the online environment). To understand the importance of this publication we must bear in mind the mass media context – in 1992, *Avots* magazine went out of print, and there was as yet no *Studija*, no *Rīgas Laiks*, no *FHM* or any other periodical geared toward art, intellectual discussion or lifestyle.

4 R. Šmagre, "Vidvuds Eglītis, Pēteris Rozenbergs, Imants Vecozols". *Literatūra. Māksla. Mēs.* 31.10./07.11, 1996, p. 3.

5 R. Šmagre, "Lietišķā un nelietišķā māksla". *Literatūra. Māksla. Mēs.* 28.11./05.12, 1996, p. 3.

6 I. Raiskuma, "Princeses, pārļu čuksti". *Literatūra. Māksla. Mēs.* 07.03, 1996, p. 3.

Dare, the Untamed Fashion Assembly and the Tallinn Rock Summer pop festival, an excerpt from *The Great Shark Hunt* (1979), a book by American journalist and writer Hunter S. Thompson⁸, translated by film director Juris Poškus. In the early 1990s *Parks* was a space for the first creative expressions of numerous personalities who are now creating and shaping the cultural landscape of today, therefore this phenomenon, although short-lived and devoid of any direct continuation, has its own cultural and historical value.

A New Type of Artist

Commenting on the 2nd World-wide Latvian Contemporary Art Exhibition (1998), director Māra Ķimele points out the differences between generations of artists: "It should not be considered a shortcoming if a fifty-year-old does not become an introvert even though that is what this age is demanding, not at all. [...] Yes, active involvement is characteristic of this age; in order to survive the artist must try and sell him/herself. There are those who do not fight for themselves, or art does not fight for itself – it just exists. The survival of such artists is in peril. Without keen eyes that would know how to present them, they will become extinct."⁹

⁸ The same Thompson whose book *Fear and Loathing in Las Vegas* (1972) was turned into a film starring Johnny Depp and Benicio del Toro and directed by Terry Gilliam. The film became the newest cult movie in 1998.

⁹ [Ansons, E., Slava. L.], "Lokālais laiks", *Studija*, no. 2 (3/4), 1998, p. 38.

The publications outline the conflict of generations (and, accordingly, modes of thought); artists are divided into the "older generation", which in mass media discussions is mostly depicted as reactionary and disapproving of anything new, and the "next generation" – champions of contemporary art, who, in turn, are quite often described as mockers and degraders of established values, etc. Whenever they are mentioned in a positive light, however, the emphasis is placed on all the things they do differently, and all the new things they have brought into art (the use of media, qualitative and conceptual novelties), lauding the possibility of progress.

What is this new type of artist like? This is discussed by art critic Irēna Bužinska, as she speaks of the works of artist Ēriks Božis: "[...] it seems that he [*Ēriks Božis – A.T.*], and his contemporaries – Miķelis Fišers, Gints Gabrāns, Guntis Grabovskis, Andris Frīdbergs – truly succeeded in this radical break-through. They all refused to be influenced by the fact that they have lost any trace of originality and truth. [...] The endless attempts to acquire classical modernism very often attests to the absolute lack of creativity. And that is why these artists made their choice, because of succinct maximum simplicity. In their view a work of art can convince with what is deemed to be "everyday" and which must be brought closer to natural conclusions, and enriched with documental precision and sociability."¹⁰

Art historian and curator Inga Šteimane, in turn, links the essence of the new type of artist with both the means of expression

¹⁰ Irēna Bužinska, "The Invisible Person Ēriks Božis", *Studija*, no. 2 (3/4), 1998, p. 30.

in use and the very vaguely definable affiliation with Eastern European cultural circles: "The post-media situation cancelled the hierarchy of art which was dominated by the painting as a two-dimensional object and sculpture as a three-dimensional one [...]. But, as we shall see, the tradition of painting endowed with the priority of an 'infallible, true' medium resonates in the work of Jānis Viņķelis (and also Miķelis Fišers). On one hand, such simultaneity of trends illustrates the post-modernist situations, and, on the other, a typical Eastern European reality of the 1990s, when in a very short space of time the praxis of art turned to every imaginable 'imperfection' in the context of media, aesthetics and content – socialist ideology."¹¹

Analysing the changes in the public view of artists in the mid- and late 1990s, art historian and curator Helēna Demakova mentions the so-called "media scandals" (Miķelis Fišers' ecstasy pill on a painting, Ieva Rubeze's Rainis, wrapped in red velour, and other cases), and defines the source and core concept of this change of emphasis. "Then, at the boundary of the 80s and 90s, the visual artists were some of the first 'pioneers' who very rapidly mastered the language of world art. Their vocabulary seemed strange in contrast to the 'stars' of the late 90s whose formal arsenal of tools is recognised by all society. They, like thousands of their colleagues in the rest of the world, are interested in exposing the strategies of the media, highlighting the power structures in consumer society, the phenomena of sub-cultures and media synthesis.

11. Inga Šteimane, *Jānis Viņķelis*. Rīga: Neputns, 2002, p. 22.

They use the easily recognisable and now everyday language of advertising."¹²

Inga Šteimane's image of an artist in tune with the spirit of the new era is similar: "As demonstrated by the critique of the *Culture of Life* exhibition, Latvia was under the influence of an era of technically varied yet 'respectable' artwork until the mid 90s. [...] It could be said that media- and idea-wise the 'respectable' work of art lost its popularity in Latvia after 1995; this change was prompted by the growing circulation of information and the rapid adaptation of new electronic media, the Internet, photography, art interventions and performances as well as the so-called subcultures in the context of art in the third quarter of the 1990s."¹³

The switch from "respectable" works of art to more intangible forms were strikingly marked by the grand visual/musical events organised by curators Ilze Strazdiņa and Kaspars Vanags – *Open* (1995) in a historical warehouse in Old Riga and *Biosport* (1996) at the former *Dzintars* factory on Lāčplēša Street. Both projects were short-term (of a few days' duration), both imported the so-called rave culture for the innocent Latvian artists with incredible ease. In both projects elements of popular mass entertainment (a hit parade of the most recent and popular club dance music) were organically combined with the newest works of contemporary art. Both projects attracted the enthusiastic involvement of artists

12. Helēna Demakova, "From the Rape of Europa..." In: H. Demakova, *Different Conversations*. Rīga: Visual Communication Department, 2002, pp. 317, 319.

13. I. Šteimane, *Jānis Viņķelis*. Rīga: Neputns, 2002, p. 39.

of the younger generation and of artists who had already reached a level of acclaim (among the participants of *Biosport* were Raids Kalniņš, Miķelis Fišers, Pēteris Ķimelis, Gints Gabrāns, Kristīne Briede, Rasa Šmite and Raitis Šmits, Andrejs Kalnačs and Oļegs Tillbergs). Both projects flirted dangerously with the interrelationship of drugs and popular culture. Both projects were housed in the alternative environment of derelict buildings. In an interview Kaspars Vanags explains: "At the core of it all was the wish to deconstruct art – the project is unique, it is not taking place in an art institution like a museum or a gallery. If we really do love art, we live in it. [...] A new type of drug – ecstasy – has significantly influenced and altered European culture and art life. The 1980s was a comparatively aggressive period – punk, the last ecstatic screams of rock. Ecstasy creates a fun, joyful ideology of life. The rave public consists of independent people who love life and find satisfaction in the very fact of their existence. They do not seek opportunities to take the upper hand, nor to use other people to solve their problems. [...] These people are very friendly, there is no aggression like there is at some other clubs, *Pulkvedim neviens neraksta...*, for example – no aggression based in the beer-drinking aesthetic."¹⁴

Open and *Biosport* proved that, should the need arise, contemporary art can coexist with the entertainment industry and its consumer perfectly well; art can be popular – that is, accessible and in demand from an audience that does not consist purely of the professionals of the field. At

¹⁴ Fragments of the interview were published in an article titled "Biosports" in *Literatūra. Māksla. Mēs*, 6.07.1996.

the same time the opinions presented in mass media seem to convey a longing for the romantic image of the artist who lives the life of a semi-preternatural patrician and has no part in all the things that will interest, say, a crowd of squealing, dancing youngsters. In 1996 poet and translator Guntars Godiņš spoke of the experience of Estonia: "Within the space of a year and a half, since the Culture Capital has been at work in Estonia, culture is no longer at the mercy of ignorance and coincidence, it does not have to prostitute itself, does not have to pander to the masses and the mob, does not have to humiliate itself or – worst of all – beg."¹⁵ At that time there were no similar institutions in Latvia (the Culture Capital Foundation was established in 1998), but in my opinion this quote is noteworthy for another reason: the clearly defined idea that culture "does not have to pander to the masses and the mob". This phrase is reminiscent of the perception of culture as an elite, exclusive product, which is neither available nor necessary to the wider public. At the same time, this phrase can be interpreted as a call for certain quality standards, the implementation of which would seemingly be guaranteed by the new structure for the allocation of financial aid, and which would, in turn, prevent the degeneration of artistic creativity into populist amateurism without any artistic excellence (and this subject is, of course, still relevant today).

The selected excerpts, as well as the rest of the body of texts that could not be included in this article, outline the theoretical

¹⁵ Guntars Godiņš, "Piezīmes", *Literatūra. Māksla. Mēs*, no. 44 (85), 1996, p. 11.

concepts of the change of the very role and tasks of art. If we take a look at "real life", we may speculate that the Young Artist of the 1980s liked to cast himself as an enjoyer of life, given to exclusivity, elegance and extravagance in his behaviour, clothing and works of art. Finesse and individuality were celebrated, as was the wish to be different and stand out as someone better, more beautiful, cleverer. The Young Artist of the 1990s, in contrast, makes his entrance unnoticed, dressed in an Adidas tracksuit; he wishes to express his opinions on science, philosophy and advertising, he follows the events of popular culture, is very happy to work in a team and has no scruples about so-called lo-tech aesthetics. He offers his audience projects that do not resemble "works of art" in the traditional sense.

Artist – a Multifunctional Culture Combine

With the growing importance of media art and its materialising, a completely different type of artist makes its transition from concept to real life. It is the project manager, the coordinator, the genius of communication, etc., whose image is actively promoted by heads of E-LAB (now – RIXC), Rasa Šmite and Raitis Šmits: "Media art is quite often a process, and this is an advantage. It is an improvisation, an instrument of communications. There is no artist isolating him/herself in the creative process – you are simultaneously involving others, so

you cannot call yourself an author any more, you are more of an initiator. In this process everyone is a co-author, each with their own idea."¹⁶

This principle was also pointed out by Helēna Demakova in 2000, as she looked back on the 1990ies: "Artists in the 90s seem to become as if curators, including the 'framing' in their works."¹⁷ She also stresses the process-like nature of new media art: "The active new media group in Latvia E-LAB, headed by Rasa Šmite and Raitis Šmits, can be regarded as pioneers of non-commercial Internet radio the world over. The Šmits and their like artists' activities are, possibly in greater degree than other creative people, directed to the process itself without special concern for the end product. Communication is made absolute as a value in its own right, a fertile seed germinated a limited, unfortunately, cultural environment."¹⁸

The entrance of new media and new thinking, new functionality into everyday life also demands a new view of what really makes someone an artist. Due, to a great extent, to the activities kicked off by E-LAB, the concept of an artist as an international project manager/producer/finance manager had crystallised in Latvia by the late 1990s. Baiba Tjarve, director of the New Theatre Institute of Latvia, explains in a 1999 issue of *Studija* magazine: "With the development

¹⁶. Arvids Alksnis, "Akustiskā telpa", *Literatūra. Māksla. Mēs*, no. 36 (179), 1998, p. 20.

¹⁷. Helēna Demakova, "The Stylistics and Subject Matter in Works of Art in Reference to the Changes in the Social Context in the 1980s and 90s". In: H. Demakova, *Different Conversations*. Riga: Visual Communication Department, 2002, p. 373.

¹⁸. *Ibid.*, p. 375.

of networks the project system is becoming increasingly popular all over Europe. The artist moves to the background, making room for the producer, who takes the top spot in the realm of projects. The systems of culture financing are changing, replacing the culture process with projects.¹⁹

Painter Ieva Iltnere commented on this new artist image in 1999, speaking of what is "in fashion": "These days the fashion is to create things that are completely intangible. [...] The designers at the Academy are no longer making plaster of Paris eggs. They are working with computers and radio waves. At a different level altogether. Everything has changed in the world. The sense of innocence is gone. Sexual life has changed. Bohemian life is now just a myth. The new generation is very 'cool'. They keep a clear head and decide what they are going to do and what they are going to be. Projects, papers, requests, trips..."²⁰

In a 1998 article, art historian and curator Solvita Krese explains another aspect of the personality of the new type of artist – the close interaction of contemporary art with other spheres of culture (without sorting it into mass culture and elite culture) and the multifunctionality of the artist's personality: "The modernist postulate of 'art for art's sake' took a long time to die, the fatigue left by this process at times still amplifies the friction of the active interrelation between high art and popular and mass culture. The integration of art into

19. Baiba Tjarve, „Nākotnes modelis Eiropas kultūrai: horizontālā piramīda”, *Studija*, no. 1 (6), 1999, p. 54.

20. Daiga Rudzāte, „The Essence of Beauty”, *Studija*, No 2 (7), 1999, p. 16.

almost all aspects of comfort society life breaks down the boundaries between art and design, advertising and image-making. The modernist language of symbols creates the salon of today; the authors of the text of contemporary art are detailing advertising strategies for business structures.²¹

Returning to the aforementioned image of the suffering artist, we have to come to the conclusion that it is no longer relevant for the artist of the new type within the framework of project culture. Art projects are created and carried out in teams, bringing into collaboration partners from abroad and working with institutions and foundations; the era of the lonely genius and exalted creator is over – for when are you to indulge in exaltation if there are project applications to write and submit in time?

Warning: Angry Spectator

The 90s' spirit of change also brought some new problems – while art in general is looking for its new identity, trying to define its role, function and position in the wider social context, the art spectator is also left without reference points. The conflict between expressions of art and public interests, characteristic to the mid 90s, was laconically outlined by art historian and curator Inga Šteimane at the opening of the E-LAB Electronic Art and Media Centre – the new media

21. Solvita Krese, „Mākslas vilciens dodas uz Ventspili”, *Studija*, No 3 (5), 1998.

art festival/conference *Art+Communication* in November 1996. As one of the solutions Inga Šteimane names the new technologies, which are essentially best suited to the spirit of the new era: "The new age challenges a personality, posing questions which can only be answered through speedy reaction, not meditation on who I am and who I could be. New media mean extra space for art and also for an exchange of opinions; this space is limitless and distance is irrelevant."²² Artists and theoreticians Monika Fleischmann and Wolfgang Strauss wistfully and optimistically assert the same: "We have longed for cyberspace over the past one hundred years."²³

Several of the exhibitions and projects that were held over the first half of the 1990s were undeniably visually striking and surprising enough to attract the attention of the wider public. Who would not want to take a look at, say, smoked bacon or grains scattered on the floor at an art museum? At the same time, press reviews indicate that not all contemporary art projects were well received. For example, in his report on the 4th Congress of the Latvian Culture Foundation, Academician Jānis Stradiņš points out: "I have nothing against new forms of the Culture Foundation's activities, against new art, installations, new music, avant-garde theatre. [...] Should the Foundation turn to elite culture exclusively, it would be in danger of breaking its connection with the people and,

subsequently, its link to the Latvian public."²⁴ From this, we can gather that elite culture exists separately from the society, which is apparently reactionary, uninterested in current processes and protective of ultra-traditional values, remaining untouched by anything contemporary and nurturing purely traditional values like in the Straumeni household as described by Eduards Virza.

Irked reviews are no rarity where contemporary art is concerned, but a single strong example should suffice here. True indignation is expressed in "What We Expect from Fine Art", an essay by architect Ojārs Treigūts, published by *Literatūra. Māksla. Mēs* newspaper in the mid 90s: "Critically uncontrolled, absolute freedom of creative expression may initiate the process of mutual estrangement of art and society. In Latvian fine art, the artists so far classified as 'young' rebel against the 'tidy, well-trodden path of the Latvian tradition in painting', against its allegedly provincial narrow-mindedness, and turn to international popular culture. Influenced by international kitsch, they use exhibition halls to promote video puzzles – intelligible only to themselves – which they proclaim to be conceptual and associative 'performance' and 'installation' shows."²⁵

22. Inga Šteimane, „Mediju potenciāls, mākslas potenciāls demokrātijas ideālu zonā”. In: *Art+Communication*. Compilation. Riga: E-LAB, 1996.

23. Monika Fleischmann and Wolfgang Strauss, „Uztveres robežu paplašināšana”. In: *Art+Communication*. Compilation. Riga: E-LAB, 1996.

24. Mārtiņš Pilādzis, „Pirms un pēc tagadnes”, *Literatūra. Māksla. Mēs*, no. 45 (86), 1996, p. 14.

25. Ojārs Treigūts, „Ko vēlamies sagaidīt no tēlotājas mākslas?” *Literatūra. Māksla. Mēs*, no. 10 (51), 1996, p. 14.

Another *fin de siècle*

Despite lengthy discussions on the properties of true art and true artists all through the 1990s, in 1998 Professor Eduards Kļaviņš wrote: "Despite separate cases of inexplicably angry excesses or hidden dislike, the section of society which has any interest in the visual arts has already to some extent adapted itself, or simply grown used to 'installations', 'objects', 'interventions' – even the detractors and opponents of the new media have accepted them as an unavoidable evil; others have even turned their hand to trying to decipher them."²⁶ All these new things were absorbed into the art circulation, and mass media discussions on the conflict of "the old" and "the new" petered out with the end of the 1990s. Furthermore, in expectation of the infamous Millennium, the artist of the new age was also given to existentialist ponderings. In a 1999 interview artist Ieva Iltnere reveals: "I have a feeling of everything happening in huge acceleration as the turn of millennium approaches. Visually I picture water draining from a bathtub. When the bath is full you do not notice it. But by the very end the vortex is turning ever more quickly. Right now comes the moment when the bath has almost run dry. From a purely visual point of view, the figure of the 21st century scares me."²⁷ In contrast to the previous change of century, more than one young artist spent the last few days of 1999 on businesslike planning for

another trip to an artists' residency centre and fretting over the potential disastrous effect of Y2K on the hard drive of the PC, which holds CVs, project applications, idea sketches and completed works of art.

26. Eduards Kļaviņš, „Vai vajadzīgs mākslītis”, *Studija*, no. 2 (2), 1998, p. 64.

27. Daiga Rudzāte, „The Essence of Beauty”, *Studija*, No 2 (7), 1999, p. 16.