

## Nodaļa 1, daļa 1, iedaļa 00001

Mulķošanas ieliekot pēdiņās, iegūst filozofiju. Iepērkoties ar fraku veikalā, ieraugām iepirkšanos. Baltā zāle ir pēdiņas. Purvītis ir pēdiņas. Mitrēvics ir pēdiņas. Runkovskis ir pēdiņas. Ko mēs ieraugām? Ka mēs esam pilni viltus pārlicības par to, ka mēs visu zinām un redzam. Ka mēs it kā visu laiku esam un piedalāmies interesantā dzīvē. Ka mūsu ilūzijas un sapņi ir tikai daļa no daudz lielāku ilūziju un sapņu un varas kosmosa, kurš rīnko neatkarīgi no mums. Ka mūsu acis nav brīvas, tāpat kā mūsu domas un dvēseles. Ka domāšanas redze jeb filozofija ir māka ieraudzīt pēdiņas pēc pēdiņām.

## Nodaļa 433, daļa 2, iedaļa 05644

Purvīša gleznas arī sižetiski ir līdzīgas "jūsmas un prieka pilnām dziesmām", kur darbojas palu ūdeņi, bērzu birzis, kūstoša sniega blāķi, ziedoši koki, ezermala rudenī, upju stāvie krasti... Un vai gan arī šī uzskaitījuma aspektā mēs nevaram teikt gan par Purvīša, gan Mitrēvica veikto, ka to daiļdarbu "ētiskais skanējums" pauž "cēlu uzvaras prieku, svinīgumu un varonības cildinājumu". Un vai tas, paradoksāli, nesaskan ar paša Purvīša teikto, ka "galvenais, lai uz audekla būtu jūtama daba, bet ne krāsa, kas izspiesta no tūbiņas."

## Nodaļa 12, daļa 12, iedaļa 00013

— Ādas, graudi, bērzi, lins — visam gribas pieskarties. Viss veicina taktīlās (pieskāriena enerģijas) sajūtas. Arī Purvīša gleznu virsma, kā jebkura gleznu virsma, ir tāda, kurai allaž gribas pieskarties, lai it kā sajūtu tās faktūru, materiālu. Jo tā ir ilūzijas materializēšana. Arī dabiskie materiāli ietver kādas ilūzijas materializēšanu. Izstāde ir pilna ar tieksmēm pieskarties. Ar ādu apvilktās kolonnas ir kā slepenu tieksmju altāri, kuriem, ja ļautu, cilvēki varbūt gribētu pieglaustos kā pielūgsmē.. Ataviskā priekā. Tāpat izstāde ir pildīta asām, materiālām graudu, ādas smaržām. Bet tā jau cita runa.

## Daļa 47, nodaļa 5, iedaļa 98701

Kas ir graudi? Arī daudzums un virsma. Arī gaismas un kustības raksturs tajos. Arī telpas intensifikācijas princips. Arī tiesības veidot savu ainavu. Arī masa, kuru "jūt". Arī daudzuma neskaidrā "kūpēšana". Ar acīm var mērīt lietu arī kā tādū, bez tās funkcijām. Ir milzīgs tādū vizuālu mēru spektrs, kurš var konkretizēt tavu garīgi emocionālo stāvokli vidē un sekojoši — pasaulē. Graudi ir daudz un vienmuļi, un priecīgi ar mums neredzamo kustību kā tāds skudrupūznis. Un es vēl un vēl varu teikt — ir jāatrod tas, ko mēs redzam un ir jāredz tas, ko mēs redzam. Hugo Vītols 1975. gada esejā par Purvīti "Marta pali" eksaltēti un gan citā kontekstā raksta — "Purvītis, tāpat kā viņa dainotāji senči, redzēja dabu. Redzēja tieši, intensīvi koncentrēti, absolūtā skaidrībā — vanaga acīm." Arī graudi var būt redze...

## Nodaļa 134, daļa 13, iedaļa 00001

Izstādē ir slāņi, kuros tieši vai netieši redz īstenības apdomāšanas (izjūšanas) dažādas struktūras. Purvīša glezniecībā — reālismu, impresionismu, puantilismu, jūgendu, sezanismu... Tas viss kā redzes gatavas sistēmas, kurās iespējamas individuālas variācijas. Mitrēvicam, principā, tas pats, tikai pievienojot visam kādu prievārdiņu — "neo" vai "post". Teiksim — neoklasicists, neofundamentālists, neoimpresionists utt. Tā gan tāda vārdu spēle... Taču arī tas viss kā lielas redzēšanas sistēmas raksturojums. Un abi turpina "latviešu reālistiskās un demokrātiskās mākslas attīstību". Vēl daži nozīmju centri, ap kuriem cirkulē izstādē sastopamais. 1. Tā ir zināma redzēšanas metode, kurai ir arī cits apzīmējums — tautiskums. Saldena, mīļa, stiepti sentimentāla redze. Tas ir neizbēgami, jo tādi ir izlietojamie materiāli — ar to "nostāvējušos" semantiku, "ētisko" gaismu utt. Bērzi, graudi, aitādas ir tautiska klasika. Purvītis arī. Tā ir vienkārša, vingra un fundamentāla domāšana. Katrs dabiskā (lauksaimnieciskā) materiāla pielietojums neizbēgami saistās ar tautu, tautisko. Izstādes gribas akts ir tikai to visu "izstādīt" priekšā... 2. Izstādē nevar nerunāt par simbolu un mītisko vērtību centru. Var jau izstādē ar simbolu palīdzību "doma lidot zelta spārnēm", sak, bērzi — pavasara un jaunas meitenes simbols; sēklas grauds — upura un cilvēka atdzimšanas simbols; jērāda — upurdzīvnieka, labestības, nevainības, šķīstības simbols... Tā ir vienkāršo lietu ilgās esības maģija. Ir pilnīgi jūtams tas blīvais, simboliskais lauks, kurš šīs lietas apņem. Mēs, izstādi veidojot, to apzinājamies, bet, galvenais tomēr bija cits — parādīt, ka šīm lietām ir to "personiskā", "dvēseliskā" dzīve kā to dabiskās formas mirklīgais uzplaisnījums. 3. Var nozīmju sfērā izdalīt praktiski pielietojamo centru. Diez vai kāds izstādē pabijis cilvēks nenodomāja, sak, ko viņš darītu, ja viņa rīcībā būtu visas šīs ādas, graudi, lina audumi. Viņš, protams, tās praktiski izmantotu, tas ir — iznīcinātu to esību, liekot tām kalpot. Mēs vienkārši to nedarijām, parādot, ka šīs lietas ir līdzvērtīgas Purvītim.

## Nodaļa 8, daļa 8, iedaļa 00008

Izstāde vistiešākajā veidā ir saistīta ar vides stāvokli ārpus muzeja. Tās gaismas raksturu, kura ienāk pa logiem. Ar gadalaika meteoroloģiskiem apstākļiem. Ar pavasarim piemītošo psihopātisko notikumu rindu, ar divaino, dūmakaino ilgošanos. Arī pati Baltā zāle top redzama. Visas balto aizkaru krokas, stuka puķes uz griestiem, daudzie akmentiņi grīdā un kolonnās, brūnās durvis ar aplodu ritmu utt. Viss pierāda, ka ir vizuāla vērtība, bet vai tas nozīmē, ka tas viss ir māksla. Māksla ir radīt situāciju, kad parādās šī vizuālā vērtība. Māksla ir radīt citu redzi. Materiāls <viela <redze <doma.

**P.S.** Kāda anonīma kartotēkas lietotāja atstātais pieraksts uz 00034. iedaļas 18. daļas 121. nodaļas brīvajām malām, kurš, liekas, domāts arī citu kartotēkas lietotāju ievēriņai: Kartotēkas nedrīkst būt rakstītas kategoriskā tonī. Kartotēkas nav manifesti. Tā nav neapstrīdama pieredze. Tas ir nemitīgi uzbudinošs nenoteiktības stāvoklis. Kā kāršu spēle. Tāpēc kartotēku iedaļas, daļas un pat nodaļas jātur vienmēr sajauktā stāvoklī. Tikai tad šī kartotēka iemiesos sevi mīlestību un patiesību.









Some files from the exhibition's compendium

“Janis Mitrevics exhibits Vilhelms Purvitis . . . ” Ivars Runkovskis

## Introduction. A guide to the usage of the compendium.

We presume that a union of visual form creates a thinking field. In this case the conceptual capacity creates another, lets say, a landscape level with changes in respect of the seasons. We take things that are real and understandable to everyone i.e. grain, linen fabric, linen twine, sheepskins, cowhides, birch logs. They are placed into certain visual thinking niches, and into big compositional "frames". Without losing either its materiality nor its meaning, everything becomes different. Perhaps we could also say, it transforms into a movement of form, where form is light, materiality, also texture, colour, rhythm. In a word, everything that comes into the eye as free sight. It is only in this moving space of forms (as if immaterial, but no less real) can live that, which we constantly re-perceive as the spiritual. We "invited" Vilhelms Purvitis to participate in this exhibition, as his name is one of the symbols of Latvian art and quality. We don't provoke, contrast, nor change his paintings. We only seek to prove that this moving form area is unifying both as in art, and as in reality. In the elements of his paintings, Purvitis, in his time, thinks and feels the same with these substances, that Mitrevics, who wishes to point out — look, this is what a landscape of grain looks like in a museum, or, look, here is a sized canvas the same as a painting. The exhibition's form is "the results of a labyrinth of moving meanings" and the beginnings of a spiral of new thinking for us. An interplay on emotional and intellectual levels. Going through the exhibition, you will see your own reflection now and then on thin perspex. You will notice that every detail of this hall becomes art. And you will notice that this hall actually has no walls at all. We take the White Hall of the State Museum of Art and want to prove that its "spirit" is receptive to various new modes of thinking, new views on history and the reality which we inhabit. Because, the very function of this hall is to see thought. We hope that this exhibition will be a thoughtful, enlightened pleasure.

## Chapter 1. Article 1. Section 0001.

Putting play into parentheses, we get philosophy. Shopping in a tuxedo, we see shopping. The White Hall is a parenthesis. Purvitis is a parenthesis. Mitrevics is a parenthesis. Runkovskis is a parenthesis. What do we see? That we are full of the false conviction that we know and see everything. That we are supposedly living an interesting life. That our dreams and illusions are only part of a much larger world of dreams, illusions and power which rotates independently of us. That our eyes are not free, just as our thoughts and soul are not free. That a thinking vision, or philosophy, is the art of seeing one parenthesis after another.

## Chapter 13. Article 2. Section 00145.

Since the age of Purvitis, the museum visitor came into the White Hall in order to look at "clips" of real life and dreams, feelings caught in small, rectangular frames; now this same material is shown as a thought, as a form, as a method. Shown — not against Purvitis, or in complement to him, but rather in order to extend and embody a naive, idealistic dream about the possibilities inherent in light, smell and in movements of the soul — love, heroism. In some sense the exhibition "extends" Purvitis' paintings, deriving the materials of the exhibition from the material imagery of his paintings, which we might term the paintings' "substance". This term might encompass a broad spectrum, including notions concerning the meaning attached to the painted image, or the paintings' purely formal construction, or its symbolic field, etc. But we may also say that history may be read only in today's language. History consists of the parallel strands discernable within the boundaries of an individual lifetime. That which is held in common and that which connects us directly and visually with the past (and also with the future) is matter and its presentation its visuality, its form.

## Chapter 2. Article 24. Section 00089.

Mitrevics exhibits large, primed linen canvas stretched on frames. Thin plastic sheets hang in front of them, reflecting the spectator's moving outlines. And right there — Purvitis' paintings — windows. A sequence of transformations is created: mirror — reflection — window — picture plane — illusion. So where is the realism here? The only conclusion is that realism is matter and sight (the eye in the material), and in any case it is naive. Of all these, it is sight that is the most objective. Matter represents only the quantity of emotions within you, but their positive manifestation is in love. Mitrevics simple canvas are equivalent to Purvitis' paintings, because both contain in themselves: love — matter — naive.

## Chapter 432. Article 1. Section 05643.

Let's take as an example the cowhides. The brown-toned, cured and tanned hides hung on the wall: 1) Have a specific, material "character" (for example: solidity, suppleness, tension). 2) The material offers to our sight a peculiar surface (brown and smooth, somewhat shiny) and with itself brings to the entire exhibition space those qualities that it possesses as a surface — including the capacity to reflect light. 3) In addition — the hides create a specific conceptual field, associated with the movement of memories, thoughts and dreams around such zones as death, life changes, the Middle Ages, armor, fine leather goods, etc. All these elements are intermingled and may give rise to a logical sequence of emotions.

A visually important aspect of the exhibition is the relationship of the brown hides to the "classical" brown tones of Purvitis' paintings. And, possibly most important — the motion of light to and from the animal hide surfaces. Movement of light which incarnates the invisible. That movement in the air, which is like the interval between two visual states. Between the light and the dark. One might even say that the space created by the exhibition is the culmination of traditional, tonal Latvian painting. Purvitis paints flatly with color, but the calm light in his paintings and the reflective qualities of the glass-covered surface participate in this play of intervals. In this atmosphere of intervals and anticipation, every detail becomes an event: every accidental bump, dent or scratch on the hide surface acquires meaning, in that it begins to play a Hamlet-like role, "counting the odds". One might say of the exhibition, that it is an effort to "count the odds". A conscious show. And Purvitis' paintings are also full of minor details — the minute whirls of brushwork, small textures and small, glinting fields of color. Purvitis works in that vein where he presents the whole picture, but immediately also fragments it. He is very humanly close to us, not so much because of his supposed "synthesis of natural imagery", but rather because of his attention to every detail, and his almost childlike enthusiasm. The same process applies to the adjacent "symbols", the birch, the grain and the linen. There, too, the scope of meaning seems to encourage thinking along larger lines, but at the same time everything disintegrates into small nuances, thus showing the ambivalent nature of symbols. Another possible comparison lies between the two spaces of illusion — the one in the painted canvas and the one on the hides. The space created by the hide is amorphous, vast, indeterminate, deep as the depths of the earth, or again light and airy. In Purvitis' painting the space is constructed so as to conform to a "rational" vision. And we can see that Purvitis' style of painting is stiff and flat. He does not work with chiaroscuro gradations, he does not create the specific illusion of matter. The core of Purvitis' art is the independent, decorative movement of colour, which creates the desire to live. It is the desire to live expressed as a stiff surface. He "covers" the world with colour as if taking for granted that, without him, the world would be a huge, transparent glass wall. In his paintings, Purvitis moves the different planes of the landscape just as Mitrevics in this exhibition does with the hides and the linen. Purvitis puts on a show. So does Mitrevics. This exhibition consists of the shuffling of several different planes of illusion. Visually, conceptually, emotionally. It is like the image of continents moving on the Earth's crust.

## Chapter 2. Article 9. Section 00075.

About Mitrevics' canvas. The question is — what does it mean to paint something? What is this "something"? If it means to record one's feelings, then to sort them and integrate them once more, then in principle it does not matter what one paints. Mitrevics' large canvas surfaces are transparently primed, shiny. Smudged, dirty. However, they too reflect light and create (maybe through inertia) the illusion of spatial movement. When we think about it, the canvas creates even the illusion of a window — only one which is turned toward, for instance, the sky (the cosmos). And again the rhythm of intervals becomes important, intervals on a human scale — the measure of space between the tiniest details, which, however infinitesimal, remains infinitely far. We are reflected in the plastic squares placed over the canvas, just as the birch trees in Purvitis' paintings are reflected in spring flood waters. In both cases it demonstrates that reality is double, each object possesses its equivalent reflection. For this reason, too, the title of the exhibition doubles back upon itself: "Janis Mitrevics exhibits Vilhelms Purvitis'... Ivars Runkovskis". And reality is it most itself in the nuances and details. In the exhibition there are, for instance, wide expanses of color fields in nuanced gray, brown, white. Mitrevics' canvases are a concentrate of time, where "the responsibility of creating an image is left up to the intellect". That is why the exhibition is simultaneously very sensual and very intellectual. Purvitis, too, is an intellectual artist in whose constructed paintings only the nuances, premonitions and illusions are alive.