

Introduction

They say you can't eat money... what is important is that there is SOMETHING edible you can get for money. At school we were taught that *art without philosophy is just a craft* and *what is and is not art will be decided by the world of art*. My cousin, for example, says he has no interest in art whatsoever. They say there is a rock garden in Japan in which the composition has been assembled in a way that keeps a single rock hidden from view all through your walk around the garden. I'm not going to ask how much would be lost if no-one were to tell you the number of rocks, letting you roam the garden at liberty instead. ...It isn't the wind, or the flag, or the mind that is moving – everything is moving! If not here, then somewhere else. If not now, then yesterday. Green today – red later. Or maybe yellow.

Free Time. Pros and Cons

My works are made of observations of the unity or coexistence of form, content and technique. Sometimes ideas are created in reaction to news of The Most Recent Accomplishments in Science and Technology. I draw the spectator's attention to things that are seemingly self-evident, but they still hold many interesting paradoxes – the values of abstraction and reality have much in common. ...There is no additional information here, it is movement that determines the essence of the work, – this is how I commented my previous exhibition, A New Sign, in 2000.

The search for a name for this exhibition settled on a concept that is difficult to explain. I still focus on the mutability of life, a kind of positive existentialism, you might say. All the things that have been done and tried all over the world, in different genres of art! People have similar ideas, works, events – it is just the people themselves that are different. We are unique, with our unique pros and cons. And the views and life beliefs of the civilised world are like a frame for it all. To me Free Time stands for the divine dimension which sets the boundaries of our everyday life. I don't want to write much about each work in particular and the exhibition as a whole. Especially because this text is being created even before the exhibition itself occupies its intended space. An honest answer would take a conversation and some time.

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