

INDRIKIS GELZIS

(LV, 1988)/
portfolio

INDRIKIS GELZIS (LV, 1988)

This is an invitation to imagine the portal, an architecturally conceived corpus that results into a form flattened to its far end. Here, all the details – isolated, incubated, disrupted – mediates the space apart from what is contained within its own materiality. By directing attention and desire, literally bending it into a palpable stream of energy, Indrikis Gelzis freeze a particular movement in a given moment. Still life of a still life is a porous entity made of fluid ideas and streams of narratives that suggest to be discovered and re-discovered, entered and re-entered.

Born into the family of artists and architects, shortly before the collapse of the Iron Curtain, Gelzis' new work seem to increasingly borrow and develop under the aegis of that very specific cultural time-space. Throughout his plane-sculptures Gelzis gravitates towards a largely non-linguistic modes of creating, and that appears in forms of crumbled and syntactically broken-up (visual) language and memory affiliated with that. Generations long the Soviet Occupation became a fertile ground in developing a cryptic and coded scheme of messages that contained a strong distrust of the ruling powers. Symbolic stories and images were created, establishing a hidden layer of communication with perceptive audiences. Mimicry, critical appropriation, deconstruction,

and inversion reigned as a cultural response to these Soviet conditions. Everyone spoke and conversed in coded and scripted lingua sovieticana, also known as Aesop's- speech (titled after the Greek slave was granted freedom because of his fables). There was a two-fold purpose for using the language; according to the professor of cultural studies Irina Sandomirskaja: (..) an act of using Aesopian language is to distract the censor while alerting the sympathetic reader to the presence of the 'false bottom' in an apparently innocent statement. Both tasks make appeal to the sensibility of the reader. In order to understand, the reader/hearer must look away from, or through, what she reads or hears. She must possess the active sensibility that would enable her to hear what has not been uttered or to read what has not been written. Again, Aesopian language is more than conspiracy: it is also an aesthetic formed in the game of speaking politically, in which exchange of meaning occurs thanks to a shared sensibility of dissent.

It is therefore, one possible approach to perceive Gelzis' works as a twice-removed and time non-specific political allegory about hidden structures of power, that akin to the Brechtian epic theatre narrative, transmit the notion of an absurd. Such power that rules the totalitarian/capitalist universe

and employs constant violence/surveillance/monitoring as means of gaining the consensus of all the participants in regard to the rules of a (cruel) game. Here, the irrationality of the human condition and the illusion of living from one side meets a form of rebellion and a critical response to the patterns of oppression highlighted with the possibility of hidden social and anti-colonial protest from the other.

Fleshed out of a virtual image using 3D software, these humanlike rigid architectural sculptures contain effortful physical labor of welding, bending, grinding, burning, oiling, and sewing. Resisting explicit interpretation and lacking an organizing premise beyond themselves, Gelzis' painterly frames are both software "crafted", as well as left to a "pure chance". One thing is certain - subtly self-replicating, they are conceived thinking about seriality and graduate progression until constructions reach the stillness. It is as if the evil Perpendicular, a character from the Latvian animation movie "Dilli Dali in the world of the Perpendicular" (1976) carries the role of a dramatic character – the protagonist in this case. Echoing Perpendicular's - the perpetual enemy's - intention to undo/ruin everything that is alive (contrary to the giddy Dilli who possess power to bring life into the things, be it his toys or other things) by putting

into a frame (literally, behind the bars) – birds, plants, children – Gelzis' works out of line (think of it as the tiny body of the Perpendicular) and forces/collapses everything back into a line. The only exception here, is that who gets trapped into the frame, in the prison of its own will, is the evil geometrical figure - this mutable - "rambling" - schizoid - himself.

(text written by Zane Onckule)

Indrikis Gelzis lives and works in Riga, Latvia. He graduated from HISK - Higher Institute for Fine Arts, Gent in 2016. Selected solo exhibitions are 'TABLEAU' at ASHES/ASHES, New York, USA, 'Pause for the cause' at Cinnamon gallery, Rotterdam, The Netherlands, 'The man on the Moon', Belenius gallery, Stockholm, Sweden. 'Two unexpected visitors' & 'Two unexpected visitors. "Arsenals" at Creative studio' National Art Museum of Latvia, Riga, Latvia. And Groupshows amongst others, 'DARK MODE' at ASHES/ASHES, New York, USA, 'Doors of Paradise' at Union Pacific gallery, London, England, Superposition. Group show. Joshua Liner gallery, New York, USA, 'Monosone' at Suprainfinit gallery, Bucharest, Romania. Curated by Domenico De Chirico. & 'Wholesome Environment' at Lundgren gallery, Palma, Spain.

Upcoming projects and shows include; Arco Madrid with Suprainfinit gallery, Art Rotterdam with Tatjana Pieters, solo at Basel Liste with Suprainfinit gallery.

Gelzis works is part of collections throughout Europe and the USA. Under which the Latvian National Museum of Art (LV), Museum of Recent Art (RO), Alain Sarvais Collection (BE), BTA ART Collection (LV), Colin Fernanders Collection (USA)



Night Flame, 2023



*Stijf staal, oranje poederlak, MDF,
fineer, kunststof, textiel
165 x 265 cm
uniek*

*Stainless steel, orange powdercoat,
MDF, veneer, plastic, textile
165 x 265 cm
unique*

Grey Sun is Also a Sun, 2023

Stijf staal, witte poedercoating, MDF, fineer, kunststof, textiel

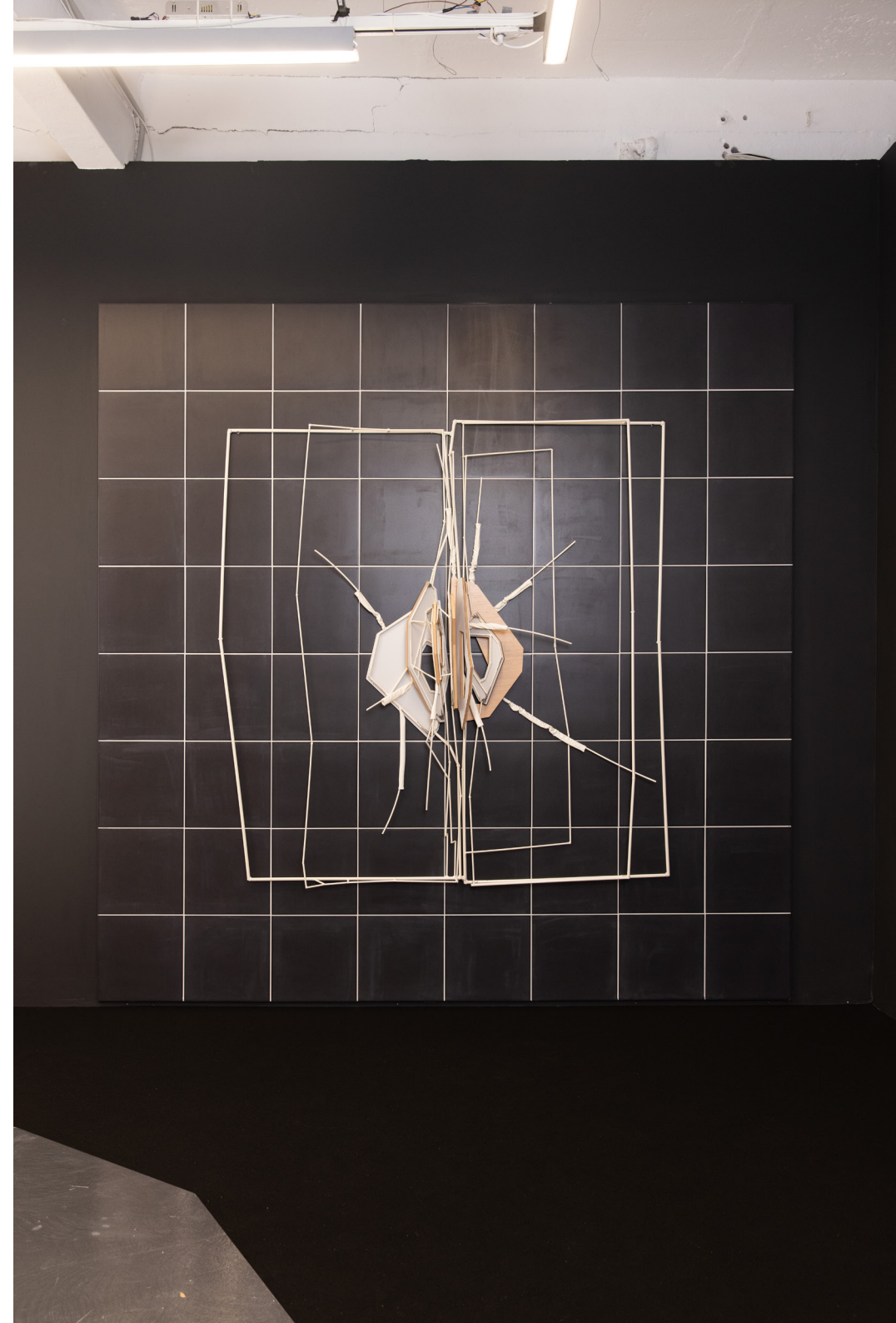
170 x 175 cm

uniek

Stainless steel, white powdercoat, MDF, veneer, plastic, textile

170 x 175 cm

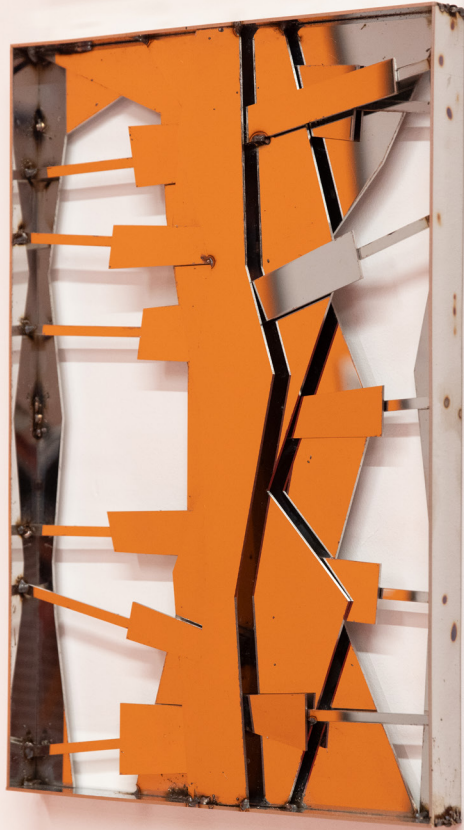
unique







Time Camouflage: Border, 2023



Roestvrij staal
42,5×28,5×3 cm
uniek

Stainless steel
42,5×28,5×3 cm
unique



The Name for Green is Camouflage, 2023

Roestvrij staal en acrylverf
240 x 55 x 55 cm
uniek

Stainless steel and acrylic paint
240 x 55 x 55 cm
unique





YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)

Limbs between non-stepping stairs, 2022

staal, textiel MDF, fineer, metaal primer, lak
200 x 146 x 30 cm
uniek

steel, textile, MDF, veneer, metal primer,
varnish
200 x 146 x 30 cm
unique

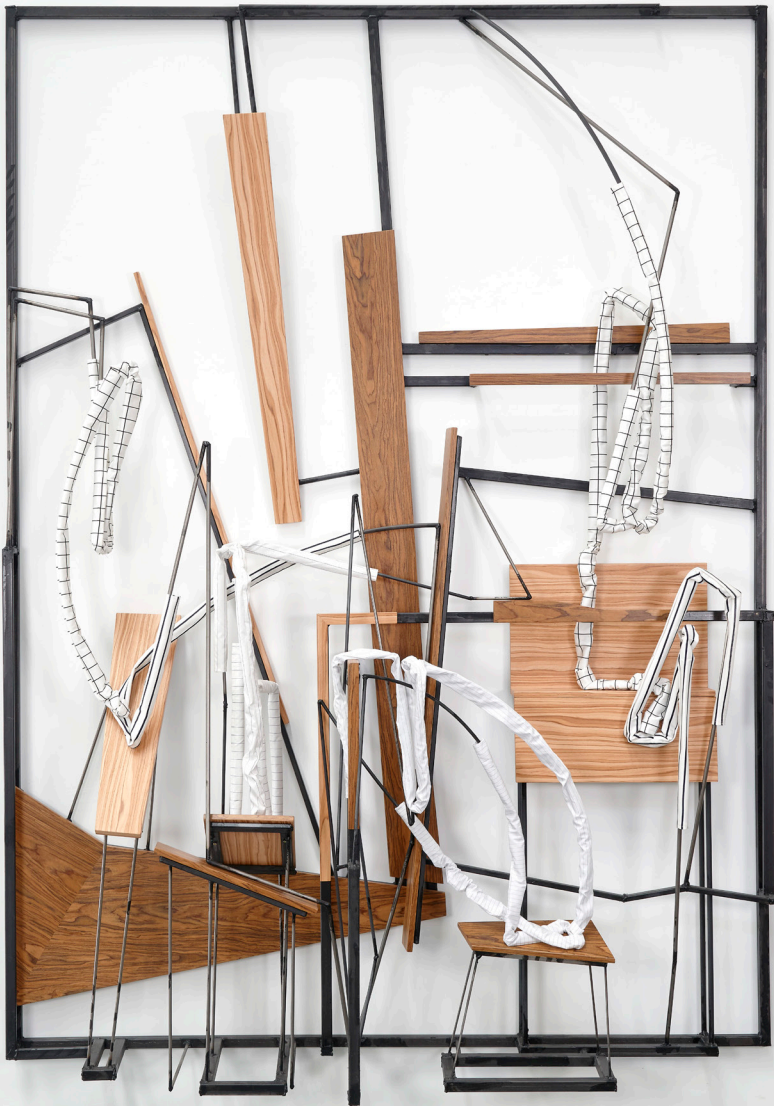
Private collection: The Céline Art Project







Low-hanging 4, 2022



*staal, textiel MDF, fineer, metaal
primer, lak
200 x 146 x 30 cm
uniek*

*steel, textile MDF, veneer, metal
primer, varnish
200 x 146 x 30 cm
unique*





YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)

Vertical sea of false gestures, 2022



*staal, textiel MDF, fineer, metaal
primer, lak
200 x 146 x 30 cm
uniek*

*steel, textile, MDF, veneer, metal
primer, varnish
200 x 146 x 30 cm
unique*





YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)

Screaming throat, 2022

*staal, textiel MDF, fineer, metaal
primer, lak
200 x 146 x 30 cm
uniek*

*steel, textile, MDF, veneer, metal
primer, varnish
200 x 146 x 30 cm
unique*





Unknown developers, 2022

*staal, textiel MDF, fineer, metaal
primer, lak
200 x 146 x 30 cm
uniek*

*steel, textile, MDF, veneer, metal
primer, varnish
200 x 146 x 30 cm
unique*





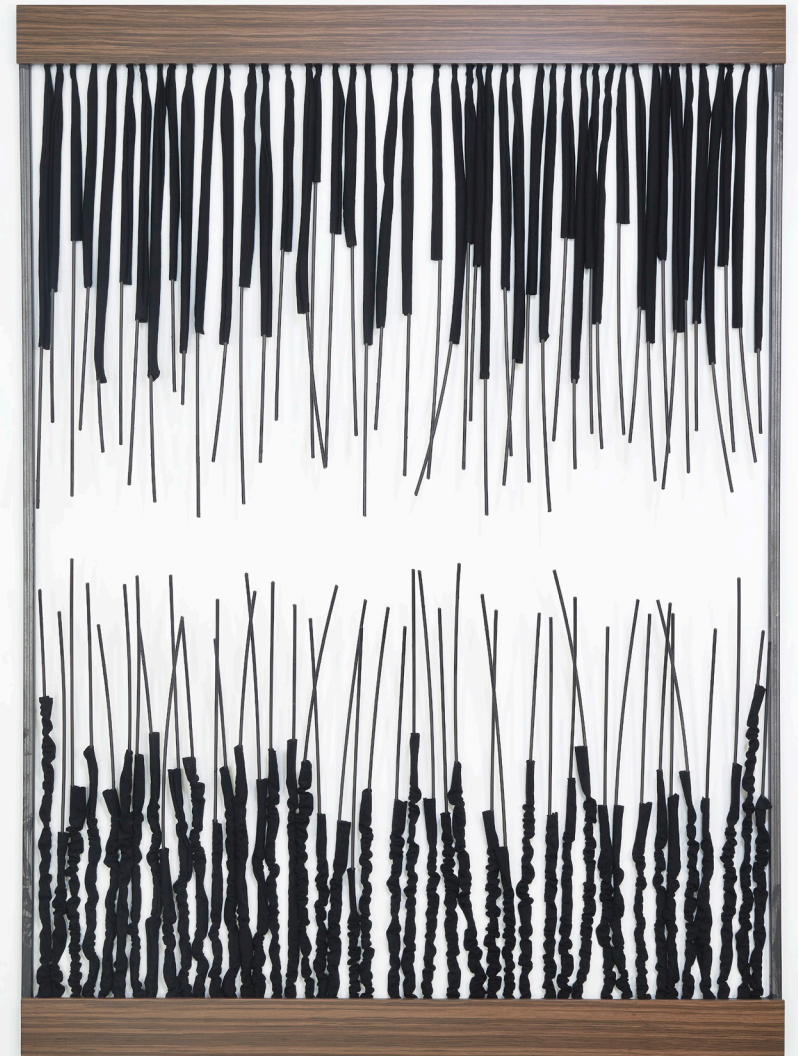


YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)

Mealy mouth, 2022

*staal, textiel MDF, fineer, metaal
primer, lak
200 x 146 x 30 cm
uniek*

*steel, textile, MDF, veneer, metal
primer, varnish
200 x 146 x 30 cm
unique*





Horizontal sea of false gestures, 2022



staal, textiel MDF, fineer, metaal primer, lak
200 x 146 x 30 cm
uniek

steel, textile, MDF, veneer, metal primer,
varnish
200 x 146 x 30 cm
unique



False self, 2022

*staal, textiel MDF, fineer, metaal
primer, lak
233 x 205 x 68 cm
uniek*

*steel, textile, MDF, veneer, metal
primer, varnish
233 x 205 x 68 cm
unique*







YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)



Soft cage, 2022

*staal, textiel MDF, fineer, metaal
primer, lak
230 x 110 x 100 cm
uniek*

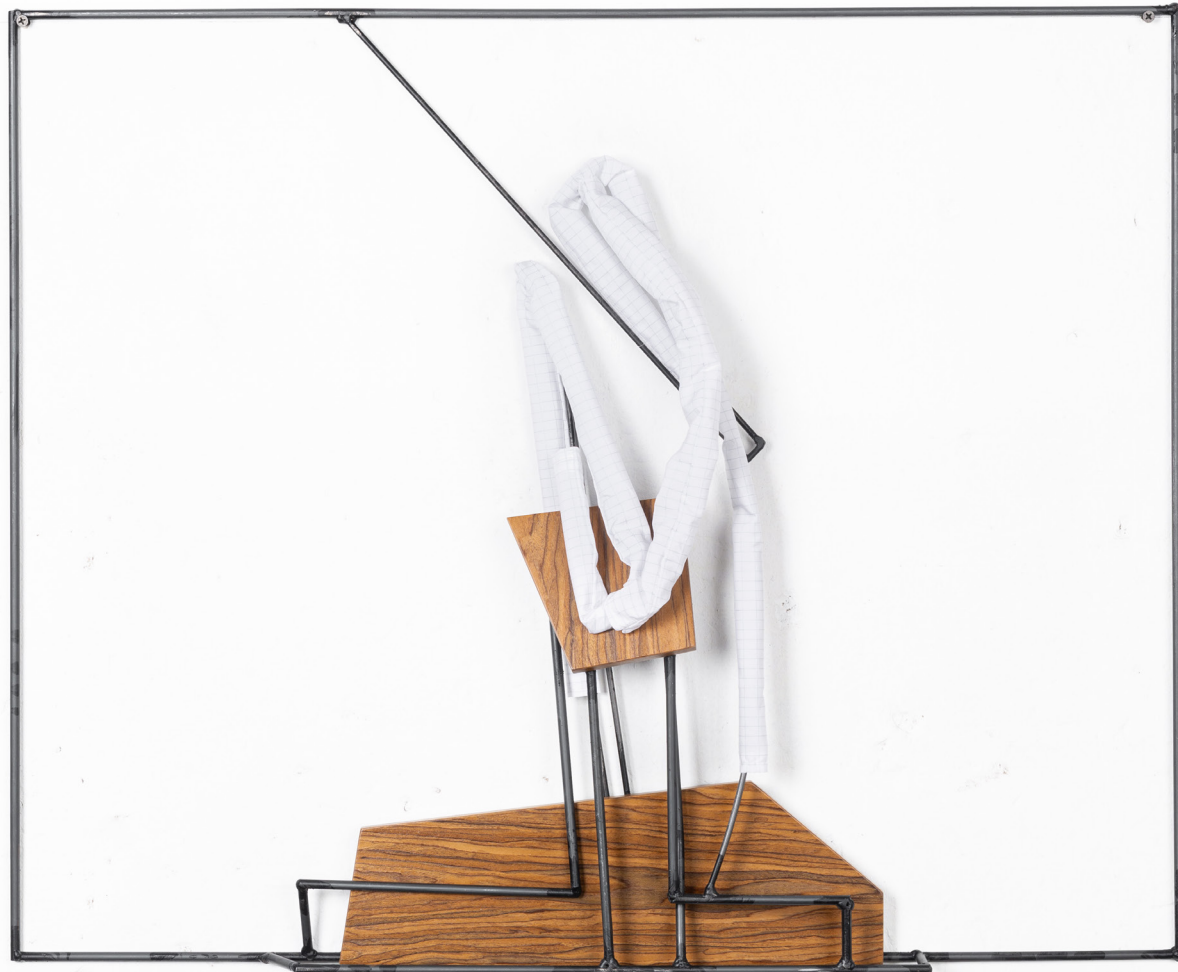
*steel, textile, MDF, veneer, metal
primer, varnish
230 x 110 x 100 cm
unique*



Unconscious mind in the office island, 2021

*staal, textiel, MDF,
fineer, metaal
primer, vernis
62 x 76 x 3 cm
uniek*

*steel, textile, MDF,
veneer, metal
primer, varnish
62 x 76 x 3 cm
unique*



Unconscious mind in a lonely place, 2021



*staal, textiel, MDF,
fineer, metaal
primer, vernis
62 x 76 x 3 cm
uniek*

*steel, textile, MDF,
veneer, metal
primer, varnish
62 x 76 x 3 cm
unique*



YAWN HOLDING FIELDS, 2022, Tatjana Pieters, Ghent (BE)



Still life of a still life, 2021, Tatjana Pieters, Ghent (BE)



Warm Goosebumps, 2021

stainless steel, iron, metal primer, varnish
230 x 200 x 80 cm
unique

roestvrij staal, ijzer, metalen primer, vernis
230 x 200 x 80 cm
uniek

Collection: Lewben Art Foundation
(LT)

3 breaths in a windy place, 2021

*steel, textile, MDF, veneer,
metal primer, varnish
135 x 95 x 10 cm
unique*

*staal, textiel, MDF, fineer,
metaal primer, vernis
135 x 95 x 10 cm
uniek*

Collection: CELINE (FR)





A pose that only mind could recognise, 2021

*steel, textile, MDF,
veneer, metal
primer, varnish
62 x 76 x 3 cm
unique*

*staal, textiel, MDF,
fineer, metaal
primer, vernis
62 x 76 x 3 cm
uniek*





Seated solitude, 2021



*steel, textile, MDF,
veneer, metal
primer, varnish
62 x 76 x 3 cm
unique*

*staal, textiel, MDF,
fineer, metaal
primer, vernis
62 x 76 x 3 cm
uniek*





The floor of my figure, 2020

steel, stainless steel, metal primer, varnish
243 x 95 x 90 cm
unique

staal, roestvrij staal, metaal primer, vernis
243 x 95 x 90 cm
uniek

Private collection (BE)



House of memory and sight, 2020



*steel, textile, MDF, veneer, metal primer,
varnish
200 x 180 x 20 cm
unique*

*staal, textiel, MDF, fineer, metaal primer,
verniss
200 x 180 x 20 cm
uniek*

Private collection (BE)

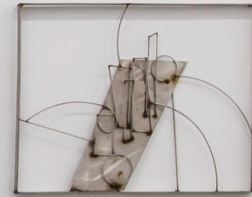
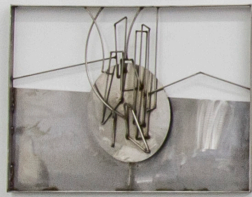


Still life no. 4, 2020



stainless steel, varnish
63 x 47 x 3 cm
unique

roestvrij staal, vernis
63 x 47 x 3 cm
uniek



Still life of a still life, 2021, Tatjana Pieters, Ghent (BE)

Giggle With a Rain Breath, 2020

*steel, textile, MDF, veneer, metal primer,
varnish*

163 x 140 x 14 cm

unique

*staal, textiel, MDF, fineer, metaal primer,
verniss*

163 x 140 x 14 cm

uniek







Polished Apple, 2020

stainless steel, iron, varnish, spray paint
165 x 162 x 146 cm
unique

roestvrij staal, ijzer, vernis, spuitverf
165 x 162 x 146 cm
uniek

Collection: Museum of Recent Art
Bucharest (RO)



Composition without drapery, 2019



stainless steel
47 x 42 x 3 cm
unique

roestvrij staal
47 x 42 x 3 cm
uniek

The Peach of my Eye, 2019

*iron, stainless steel, rust converter,
varnish, rust, acrylic spray paint
400 x 145 x 90 cm
unique*

*ijzer, roestvrij staal, roestvormer,
vernissen, roest, acryl spuitverf
400 x 145 x 90 cm
uniek*

Collection: Zuzeum Art Centre (LV)





Wednesday, 2018

*steel, textile, MDF, veneer, metal primer,
varnish*

125 x 100 x 25 cm

unique

*staal, textiel, MDF, fineer, metaal primer,
verniss*

125 x 100 x 25 cm

uniek



Indrikis Gelzis (LV, 1988)

Lives and works in Riga (LV) Woont en werkt in Riga (LV)

Has lived and worked in New York (USA), 2018, Antwerp (BE), 2015-2017
Heeft gewoond en gewerkt in New York(USA), 2018, Antwerpen (BE), 2015-2017

EDUCATION

OPLEIDING

2015 - 2016 HISK - Higher Institute for Fine Arts, Gent, Belgium
2012 - 2014 Latvian Academy of Art, Department of Visual Communication; MA
2011 - 2012 ArtEZ institute of the Arts. Media department. Enschede, Holand

SOLO EXHIBITIONS

SOLO TENTOONSTELLINGEN

2024 Polina berlin gallery. New York, USA (forthcoming)
2023 Kim? Contemporary art centre. Riga, Latvia
2022 Yawn holding fields , Tatjana Pieters, Ghent, Belgium
2021 Daily charts, Suprainfinit gallery, Bucharest, Romania
2020 Still life of a still life, Tatjana Pieters, Ghent, Belgium
Figures of everything. Castor gallery, London, United Kingdom
2019 Pause for the cause. Cinnamon gallery. Rotterdam, The Netherlands
TABLEAU. ASHES/ASHES. New York, USA
2018 Nightball effect. King's Leap. Brooklyn, New York
Skeleton of the wind. Together with Viktor Timofeev. Suprainfinit gallery. Bucharest, Romania
The Man on the Moon. Adya Yunkers & Indrikis Gelzis. Belenius gallery. Stockholm, Sweden
2017 Rest and vest. Vartai gallery. Vilnius, Lithuania
Aeolian Breath. Tallinas street 10. Riga, Latvia
Between the sheets. Cinnamon gallery. Rotterdam, The Netherlands
Sky's The Limit. Hole Of The Fox. Antwerp, Belgium
Tastes Like Headaches. Indrikis Gelzis and Adam Cruces with Louisa Gagliardi.
kim? Contemporary art centre. Riga, Latvia.
2015 Two unexpected visitors. "Arsenals" Creative studio. National Art Museum of Latvia. Riga, Latvia
Patiently becoming a sculpture. MVT. Riga, Latvia
We have a thing in common. Vartai gallery. Vilnius, Lithuania
2014 Specifying interpretations on a single individual. Riga Art space. Intro space Riga, Latvia
2013 Blind sounds. Entrance gallery. Prague, Czech Republic

- 2012 The Meeting. KIM? Contemporary Art Centre. Riga, Latvia
Blind sounds. Kim? Contemporary Art Centre. Riga, Latvia
2011 Lost in eyeshot. Cesis, Latvia

GROUP EXHIBITIONS

GROEPSTENTOONSTELLINGEN

- 2024 Superstudio #3. Off the Wall by Stellar, Stellar Antwerpen (forthcoming)
2022 Vagabond. A Place Hard to Place, Jenny's & Kim? Contemporary Art Centre. New York, USA
2021 Force(d) Majeure, Kim? Contemporary Art Centre. Riga, Latvia
2020 The 4 Gate Connection, Tatjana Pieters, Ghent, Belgium
Black market, Kim? Contemporary Art Centre. Riga, Latvia
2019 DARK MODE. ASHES/ASHES. New York, USA
Close Up. Cesis, Latvia
A closed mouth gathers no feet. Dash gallery. Kortrijk, Belgium
2018 Doors of Paradise. Union Pacific gallery. London, England
The Last Rave. Diesel Project Space. Liege, Belgium
Heavy metal. Group show. Jerome Pauchant. Paris, France
Superposition. Group show. Joshua Liner gallery. New York, USA
2017 NNN. Group exhibition. National Art Museum of Latvia. Riga, Latvia
Monson. Suprainfinit gallery. Bucharest, Romania. Curated by Domenico De Chirico
Wholesome Environment. Lundgren gallery. Palma, Spain
Lockers V2 Stedelijk Museum Amsterdam. Amsterdam, Netherland. Curated by Diego Diez
Form Cannibalism. The Stable. Waregem, Belgium
2016 The Empty Fox Hole. HISK final show. Ghent, Belgium. Curated by Philippe Van Cauteren
2015 Silence between fences. "A bigger peace, a smaller peace". Latvian Railway History Museum. Riga, Latvia.
Influx. Era VI VII VI. New York, USA
2014 SALON. KIM? Contemporary Art Centre. Riga, Latvia
Hello, Head! Latvian Railway History Museum. Riga, Latvia
2013 Escape Landscape. Tartu Art house. Tartu, Tallin
2012 Blind sounds. Experiment & Excellence. Art festival Cesis

ARTIST TALKS

LEZINGEN

- 2015 Stage, Scale and Surprise: John C. Welchman and Indriķis Gelzis in Conversation. Art Museum "Riga Bourse", Latvian National Museum of Art (LV)

PRESS

PERS

Mousse <http://moussemagazine.it/adam-cruces-indrikis-gelzis-louisa-gagliardi-tastes-like-headaches-kim-contemporary-art-centre-riga/>
Art Viewer <https://artviewer.org/indrikis-gelzis-at-tallinas-10/>
O Fluxo <https://www.ofluxo.net/form-cannibalism-group-show-at-the-stable-waregem/>
Kuba Paris <http://kubaparis.com/indrikis-gelzis/>
Szum <https://magazynszum.pl/tastes-like-headaches-adama-crucesa-indrikisa-gelzisa-i-louisy-gagliardi-w-kim-contemporary-art-centre/>
Tzvetnik https://tzvetnik.online/portfolio_page/adja-yunkers-indrikis-gelzis-at-belenius/
Wall Street <https://wsimag.com/art/34184-indrikis-gelzis>

COLLECTIONS

COLLECTIES

Latvian National Museum of Art (LV)
Museum of Recent Art (RO)
Paul Thiers Collection (BE)
Alain Servais Family Collection (BE)
Antoine De Werd Collection (NL)
Tanguy & Bieke Van Quickenborne -Clerinx (BE)
Francis Vanhoonacker Collection (BE)
Frederic de Goldschmidt Collection (BE)
BTA ART Collection (LV)