



One of the finest  
contemporary art  
collections  
in Latvia



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SSE RIGA

*The Stockholm School of Economics in Riga (SSE Riga) has acquired an art collection of more than 40 works mainly comprising contemporary Latvian art in different forms and shapes. The collection is displayed throughout the School with the aim of inspiring creative thinking and reminding us that business does not exist in a vacuum – it is made by people with different perceptions, emotions, and experiences. This presentation features just a small selection of the works in collection. The still growing collection is presented in more detail on the SSE Riga website.*

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*Rector of SSE Riga  
Anders Paalzow*

For more than 20 years the Stockholm School of Economics in Riga has been a home for a unique collection, a hidden treasure of contemporary Latvian art of the early 90s. This is the only permanent exhibition of such artwork in Riga where artists Aija Zariņa, Kristaps Gelzis, Ojārs Pētersons, Andris Breže, Juris Putrāms and Ieva Iltnere have created their artwork

exclusively for the School while artists Oļegs Tilbergs and Barbara Muižnieks (Gaile) have donated their previous artwork especially for the School. Launched in August 1995 this collection and its display was and still is the living proof of the most progressive wave of Latvian avant-garde art of the particular generation.

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The exhibition shows the artists of a generation who at the end of the 1980s were called Latvian “avantgarde”. They were all in their mid-thirties, and they all had serious international aspirations. The School was a favorable place for exhibiting artwork – encouraging and open for any experiment.”

*collection's curator*  
Helēna Demakova, 2004

“This collection was created with a belief that art would enhance the intellectual and cultural climate particularly in the beginning of the Post-Soviet era. Past all these years I do hope that the collection will continue to be not only a historical fact, but that it shall be continued and shall follow the development of young art in Latvia.”

*gallerist*  
Claes Nordenhake, 2014

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The theory for this effort is the same as we have for our humanities program in Stockholm: to provide an environment which gives a broad frame of reference thus stimulating creative thinking; to tell the students that they should cultivate interests which could never be part of our curriculum; to signal to them – and to society in general – that economics and business should be conducted with a responsibility to the wider community.”

*founder of the Stockholm School of Economics in Riga*  
Staffan Burenstam Linder (1931 – 2000)



# Oranžā ieeja

(*Orange Entrance*), 1995

*Orange Entrance* is a work that consists of two parts: a stylized bookshelf and a fluorescent paint coated surface - an orange door. According to nearby instructions - as soon as the door is opened and exposed to light, the shadow of the door opener is captured for a while and continues to illuminate the surface of the *Orange Entrance*.

1956

— *Ojārs Pētersons*

The artist works with installations, objects, new media and printmaking. Pētersons has represented Latvia at exhibitions abroad, including participating in the 48th Venice Biennale together with Inta Ruka and Anta Zabiļevska. Since 1991 Pētersons is a lecturer at the Department of Visual Communication of the Art Academy of Latvia. The works are included in the collection of the future Latvian Museum of Contemporary Art.



1956

*Juris Artūrs  
Putrāms*

Artist's scope of activities include painting, printmaking and installation. Interested in the broader society's collective subconscious impulses, archetypes, capturing and reflecting them in series of spontaneous graphics or paintings.



## Hameleons

*(Chameleon), 1994*

The flat, totemic mosaic made from metal is a gift from Juris Artūrs Putrāms to the School's collection. Layering various metals on each other in the technique of application, changeable textures have been achieved that at the same time create a unified

impression of a symbolic shield - a "chameleon" of meaning. As with the favorite painting technique of the artist, working with a material every element has its content and sensual meaning and the interpretation is certainly unpredictable.

# Salda dusa

*(Sweet Dream), 1994*

1968

— *Barbara Gaile (Muižnieks)*

Painter, master of the form, deals with abstractions in a full, finished and self-sufficient minimalistic form. Works of the artist are located in the public collection of Museum of Modern Art of Medellín in Colombia, the Latvian National Museum of Art, the future Latvian Museum of Contemporary Art, Ventspils Museum of Art and private collections in Latvia and abroad.

Large scale non-objective composition, the intensive yellow of which has been achieved by working carefully and for a long time on the painting's texture, layering various nuances of the same colour hue. Speculating about the name of the work - *Sweet Dream* - gives the impression of the deeply meditative motif of Gaile's work, which appeals to the attention of the passer-by and runner-by with its surface that draws one in.



1956

— *Oļegs Tillbergs*

The artist works with objects, installations and video installations. The designation of the representative of academic installation signals about sculpturally and pictorially spectacular forms of the works. Along with traditional materials often uses household items and organic substances. The winner of the prestigious Ars Fennica award (1994). Works located in the collection of the Latvian National Museum of Art.

# Aizkavēšanās vieta

*(The Place of Delay), 1995*

A sculptural installation by Oļegs Tillbergs, the form and the placement of which in the most lively place of the School corresponds to the work's title - a place where to linger - is a zinc wall, a carcass that supports an authentic bone of a whale on its upper ridge. This unique object is an idea about the dynamics of relationships, the dependence and influences between the human-made and the given-by-nature, transformed into an art image.





Created especially for the School's collection, this poetically metaphorical installation is a felt log, reminiscent of a tree; a black and white trunk of a young birch tree has been placed in its deep red colored cut. The use of natural materials, characteristic to the artist,

in this case - the use of logs and felt, is a good and symbolic reason to celebrate the (at the time still very new) red-white-red (colours of the Latvian flag) nationality, as well as for asking more pragmatic and lasting questions, for example, about the state's reserve of tangible values.

## Karogs (Flag), 1995

1958

— *Andris Brežs*

Artist's areas of activity: graphic art, installations, objects, book illustrations, painting and performance. In his posters, graphics, installations focuses on the imprints of the Soviet and post-Soviet reality. Has written poetry, published poetry collections "Tetovējumi" (*Tattoos*) (1998) and "Šnabji. Blaknes" (*Vodka. Adverse effects*) (2007). Works included in the collection of the Latvian National Museum of Art and the future Latvian Museum of Contemporary Art.



# Tāfele

*(Blackboard), 1994*

1957

— *Ieva Iltnere*

Painter who has united the figurative approach to narration and elements of symbolism with a sophisticated ornamental style. The works of Ieva Iltnere can be found in the collection of the Latvian National Museum of Art, the Artists' Union of Latvia

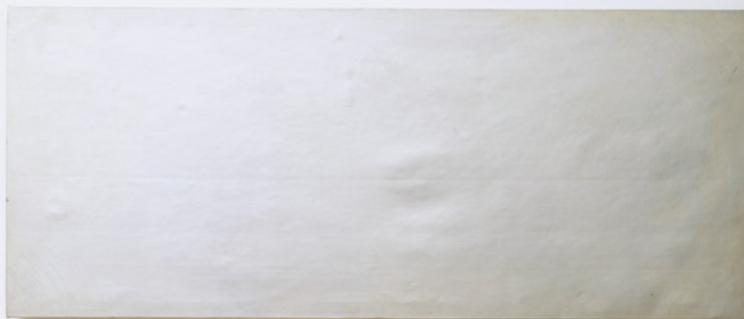
and the future Latvian Museum of Contemporary Art, the State Tretyakov Gallery in Moscow, the Ludwig Museum in Aachen, Jane Voorhees Zimmerli art gallery in New Jersey, private collections in Latvia and abroad.

# Tāfele 2

*(Blackboard No.2), 1994*

Two works of the artist are included in the collection and at the moment exhibited at the School – compositions on canvas that can not only be described as “small generalized model of the Universe” (Elita Ansonė), but also characterized by subdued colouring in a minimalist aesthetic and a discreet intonation.

The viewer is invited to observe how the paintings and their hues change depending on the viewing angle, as well as to think about the amount of energy concentrated in the units of the painting – the crossing, the curvature of the waves or in the barely readable anthropomorphic figures.



1962

*Kristaps Ģelzis*

Painter, author of installations, objects, video installations and happenings. The artist is interested in the development of conceptual art, new technologies and their possible usage in the process of creating his own ideas.

Works included in the collection of Museum of Contemporary Art Kiasma in Helsinki, the Latvian National Museum of Art, the future Latvian Museum of Contemporary Art, as well as private collections.

## Virtuāls

*(Virtual), 1995*





The spatial installation by Kristaps Ģelzis is located in two parts on the floor with the largest amount of computer equipment, which is the artist's special bequest to the School and a hint about the virtual world. The first installation – the details of the interior have a bright red vertical velvet padding – a background into which

a dark green stylized computer screen and keyboard have been inserted, while the second part of the installation – an ambiguous dark velvet ark or recess can be guessed to be the inner space of this "computer".

# Software

1995



1954

— *Aija Zariņa*

Painter who has worked in graphics, set design, made monumental installations, environment and land art objects, body art and performances, stage design for theatre plays, graphic art and book designs. Works located in the collections of the Latvian National Museum of Art and the future Latvian Museum of Contemporary Art.



## The Angel

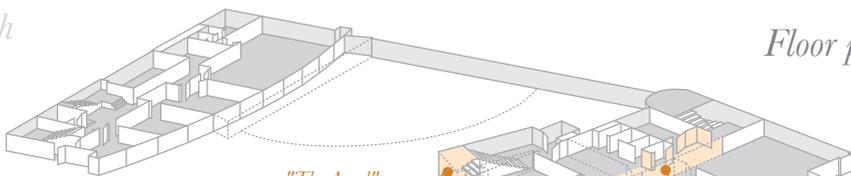
1995

A symbolic image of an angel engraved on glass located in the stairwell between 5th and 6th floors, "the most poetic of all of the School's corners" (Helēna Demakova) made by Aija Zariņa. Although minimalistic, the seeming aloofness of the figure of the Angel

disappears when one connects it to the artist's suggested theme about campaigning for a life of a society where the ideal model is following one's own unique spiritual practice that could also be art.

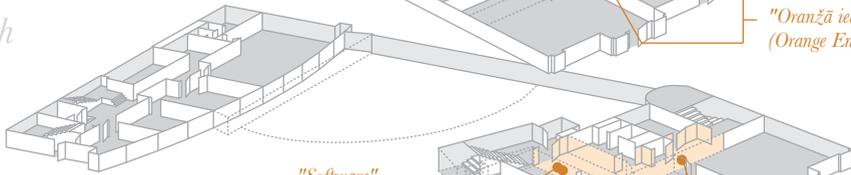
*Floor plan*

6<sup>th</sup>



"The Angel"

5<sup>th</sup>



"Oranžā ieeja"  
(Orange Entrance)

"Software"

"Virtuāls"  
(Virtual)

4<sup>th</sup>

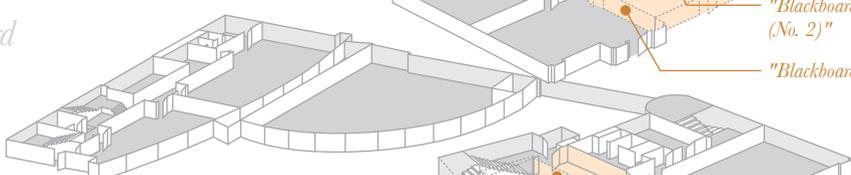


"Saldā dusa"  
(Sweet Dream)

"Blackboard  
(No. 2)"

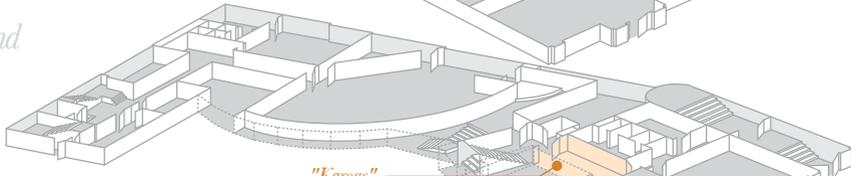
"Blackboard"

3<sup>rd</sup>



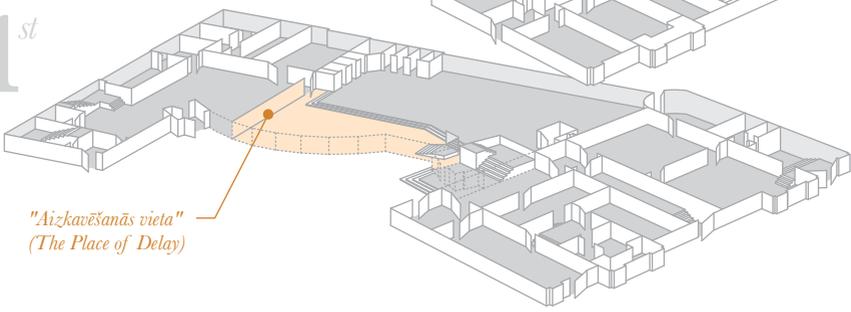
"Hameleons"  
(Chameleon)

2<sup>nd</sup>



"Karogs"  
(Flag)

1<sup>st</sup>



"Aizkavēšanās vieta"  
(The Place of Delay)



/2014/



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