



**Emerging
Lines** Paris
Berlin
Wroclaw
Riga

Great Hall of the AAL
Exhibition 11.02.-07.03.2020

EMERGING LINES

„Emerging Lines” is an international interdisciplinary project, which promotes talented art and design students from the cities of Paris, Berlin, Wrocław, and Riga through a series of exhibitions.

The project is a cooperation of the CROUS de Paris, the studierendenWERK BERLIN, the Eugeniusz Geppert Academy of Art and Design in Wrocław, and the Art Academy of Latvia in Riga. Every city hosts one exhibition with two artists from each partner city.

The first exhibition took place in Paris, the Gallery Crous de Paris in January 2019, the second – in Berlin, the Art Space the Kunstraum Potsdamer Strasse in April 2019, and the third – in Wrocław, the NEON Gallery of the Eugeniusz Geppert Academy of Art and Design in November 2019.

The Art Academy of Latvia presents the fourth and the final exhibition EMERGING LINES #4, with the participation of the following artists:

- Pauline Beck and Gauthier Kriaa (invited by the CROUS de Paris),
- Marlies Pahlenberg and Claudio Campo Garcia (invited by STW Berlin),
- Justyna Andrzejewska and Sarah Epping (invited by the Academy of Art and Design in Wrocław)
- Evija Skriba and Ingrīda Ivane (invited by the Art Academy of Latvia).

The project exhibitions as a whole, as well as each of the works on display, tell about the essential and significant parts of each artist's life and creativity. These individual, personified views interact with the architectural images and local culture of the exhibition space to create their own unique personalized story. Each project exhibition is a creative, inspiring encounter that fulfills the project's goal of being supportive of talented young artists and the creative idea of art. At the end of the project exhibitions, their story will be reflected in the project catalog.

PAULINE BECK / France

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sleep, eat, love. think, watch, make.

"I value all my experiences equally, and I go through life channeling a constant intensity; whether in the kitchen, in the workshop or the woods.

I work with simple and raw materials in the same way I cook from scratch. I use old sheets I get on Sunday flea markets, flour glue I prepare myself, hay that remembers me from my childhood.

The singsong tune of my daily routine gives birth to sculptures that live alongside me, as I cherish the thought that nothing is ever still. I make bowls and plates and bottles to be used as utilitarian stoneware and also turned into sculptures. I make mattresses to exist as an installation while waiting for someone to lay on them. I cook, prepare tea and sweets. I arrange flowers, and spontaneous guests fill me with joy. The ordinary is beautiful, and I barely wish for something to happen."

EDUCATION

Since 2017 Ecole Nationale Supérieure des Beaux-Arts de Paris

2014-2015 13 months van travel from Toronto to Buenos Aires

2013 Ecole Nationale Supérieure des Beaux-Arts de Nancy

2012 Bachelor in Theater and Litterature, Paris

EXHIBITIONS

- 2019 Solo show À PEINE SOUHAITE-T-ON QU'IL SE PASSE QUELQUES CHOSE (One barely wishes something would happen), Galerie du Crous, Paris
Riachi Studio Pop-Up Gallery, 145 Galerie Valois, Paris
NOUS MANGEONS DES CROISSANTS DE LUNE AU RÉVEIL ET OBSERVONS LA MER DANS NOS CAFÉS NOIRS (We eat crescent moon for breakfast and observe the sea in our black coffee), Atelier Galerie La Tordue, Housen
- 2018 OBJETS DE LUTTE, curated by We Do Not Work Alone, Ecole Nationale Supérieure des Beaux Arts de Paris
WAITING FOR, Art residency ParisXBerlin part 1, Galerie du Crous, Paris
DEAR MOM, WHAT DO WE CROSS WHEN CROSSING BOUNDARIES? Art residency ParisXBerlin part 2, Kunstraum Potsdamer Strasse, Berlin



1. Flowers are not afraid of ghosts, 2019, monotypes, paper Arches Rives BFK 280mg, 56 x 76 mm

2. Sometimes we see more clearly, laying down, eyes closed, 2019, sheets, hay, snaps, variable dimensions

GAUTHIER KRIAA / France

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Gauthier develops a sculptural practice closely around questions of places and metamorphosis.

His forms result in simple gestures made with cheap materials: among flour, raw clay, and sand, marble finds its equivalent in a worn-out soap (*Blur*, 2017), and when bronze appears, it is in the form of powder. Built upon ancestral questions of sculpture, his work questions gesture, material and its properties, space and its context.

In a sculptor workshop, materials are put aside, while the sculpture is placed at the center. Giving value to peripheries, Kriaa's propositions put the everyday world at the center of the attention. Works either take the shape of a transposition – bringing the outside world inside (*South – South-East*, 2019) –, or they are conceived and displayed as a response to a given context.

The context can be a space, resulting in site-specific work, or a human situation leading to interactions – as in *Perspective and Crossings* (2018), an evolutive environment shaped by the public –, or collaborations and invitations.

EDUCATION

2014–2019 DNSAD, School of Decorative Arts, Paris

2011–2014 Bachelor in Litterature – Henri IV, Paris

EXHIBITIONS

2019 À LA FAVEUR DE LA NUIT, Ecole Normale Supérieure, Paris
Final Projects, School of Decorative Arts, Paris
Horizon Festival, Marseille
+333, Maison Fraternelle, Paris
ILS FEURENT FOLZ COMME POÈTES, ET RESVEURS COMME
PHILOSOPHES, School of Fine Arts, Paris

GRANTS

2019 Bettencourt-Schueller Grant for Innovation and Savoir-faire
SCAU Grant (Société de Conception d'Architecture et
d'Urbanisme)



1. South – South-East, 2019, room 1, (about a trip in Tunisia) exhibition view, 5 x 5 x 2,4 m

2. Perspective and Crossings, 2018, sand drawing, interaction with the public, overall

MARLIES PAHLENBERG / Germany

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In her videos and installations, Marlies treats topics like time (memory in its fragmented and subjective state, the process of growing up, and the inner monsters we are carrying within) and different spaces, e.g., the concept of home and workplace where the setting serves as a constant that holds together fragmented pieces of a story. Another topic is identity: Marlies' personal history, her body as a protective shield or a liberating tool, as well as the question of authorship of memories and lived moments, the roles we consciously or unknowingly adopt. Her subjects become actors with their workplaces as a backdrop and perform scripts based on completely different contexts, such as other persons' stories and memories.

By combining a documentary approach with staged elements, the artist wants to create surreal worlds of impossible realities where the known can be questioned and rethought. Where a collective memory exists, hidden sides of personalities become visible, and where she presents a way of seeing reality as a puzzle of memories and personal experiences.

EDUCATION

Since 2014 Kunsthochschule Berlin-Weissensee, Fine Arts / Sculpture, Berlin
2019–2020 Studies at New Media Department of Instituto Superior de Arte Havana, Cuba
2009–2013 Universidad Complutense Madrid: Spanish Philology, Bachelor of Arts, Spain

EXHIBITIONS

2019 Arthaus Movie Theater, film screening parallel to 41st Havana Film Festival, Arthaus, Havana
NO SÉ QUÉ ES UNA CASA, La Fugitiva, Havana
FREIGÄNGER, Söht 7 women's prison, Berlin
GLOTZ, video art exhibition, West Germany Venue, Berlin
Visionär Film Festival 2019, Berlin
2018 Performing Arts Festival 2018, Berlin
TUN UND LASSEN, Greenhouse, Berlin
MOMENTS OF CHANGE, L102 Art Prize, Berlin
WAITING FOR, Galerie du Crous, Paris
VISIONS4PEOPLE, Berlin

AWARDS

2019 DAAD scholarship for Fine Arts/Design/Film at Instituto Superior de Arte Havana
2018 Mart-Stam scholarship / Deutschlandstipendium
Project grant of the Karin Abt-Straubinger Foundation, Berlin
L102 Art Prize, Berlin
Winner of the Introducing Program of the Performing Arts Festival Berlin



1./2. Photos from the series "Silent Apartment", digital print on cardboard, 9 x 13 cm

CLAUDIO CAMPO GARCIA / Germany

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Often taking inspiration from texts, either read, or self-written, Claudio's work intends to alter how sensory experiences are documented. Whilst carefully observing the potentiality found in diverse materials, he attempts to filter out the quintessence of human existence, and create material memoirs and relics, bred from the shadows and traces of life. Like poetry, art for him is about emotion, the composition of elements, an atmosphere, and tonality. By questioning whether it is possible to hear a feeling, physically observe the passing of time, or feel the momentum of an emotion, the artist aspires to boil down and crystallize the corporeal entities inscribed within materials, as well as experiences, and in a resonant partner dance of material-emotions and emotional-materiality, create visual poetry within a given frame, object, or space. He does this primarily by utilizing natural, raw, and found materials.

EDUCATION

Currently Universität Der Künste, Berlin, Master's Program "Art in Context"
2010-2016 Universität Der Künste, Berlin, Fine Arts Studies
2013-2014 École National Supérieure des Beaux-Arts, Paris, Fine Arts Studies
2008-2009 College Of San Mateo, San Mateo, USA, Studies in English literature, Philosophy, Photography

EXHIBITIONS

2017 Solo exhibition DU BIST EIN ORT DEN ICH NIE KENNEN WERDE, Universität der Künste, Salon Gohl, Galerie Noah Klink, Berlin
LIVE FROM LIFE, Galeria Noah Klink, Berlin
2016 Solo exhibition THE UNCERTAINTY OF BEING, Universität der Künste, Berlin
2015 Solo/diploma exhibition THE FUTURE IS INNOCENT, Universität der Künste, Berlin
2013 DOUBLINGS, Kunsthalle am Hamburger Platz, Berlin
JUSQU'ICI TOUT VA BIEN, Galerie Droite, Paris
2012 NEUE KLASSE, Wiensowski & Harbord, Berlin



1. We are all but singers, 2016, speaker, rope, sound, 58 x 27 x 31 cm
2. In the end, my only real message is no more than a rhythm, 2017, paraffin, wick, rope, fire ø 10 x 100 cm
3. While ignoring their thorns, I've been collecting roses, 2015, rosebush variable
4. The most beautiful painting never painted, 2019, wood, linen, 300 x 180 cm

JUSTYNA BAŚNIK ANDRZEJEWSKA / Poland

justynabasnikandrzejewska@gmail.com

Earlier, Justyna was involved in the creation of a series that included her paintings, drawings, and sculptures inspired by optical illusions. Currently, she is working on a new painting cycle in which she uses intense contrasting colors and symmetry, which often contains abstract forms of a hidden figurative motives, ironically referring to various pseudo-scientific theories and post-truths phenomenon. Justyna Baśnik Andrzejewska is a PhD student at The Eugeniusz Geppert Academy of Art and Design in Wrocław, one of the founders of para-religious artistic group and gallery The Nihilist Church.

EDUCATION

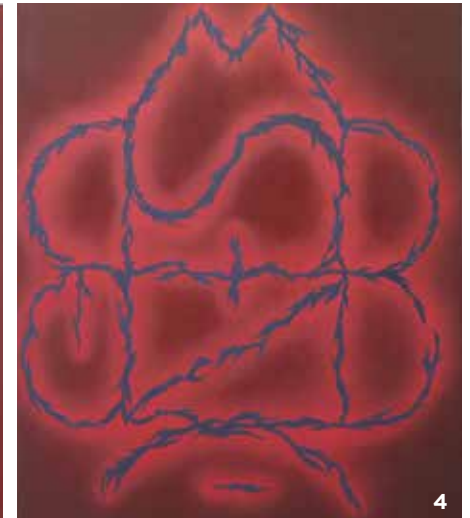
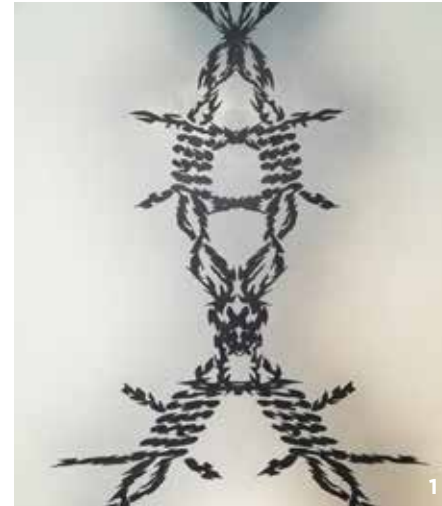
Currently PhD student, Academy of Fine Arts in Wrocław
2012-2017 Academy of Fine Arts in Wrocław

EXHIBITIONS

- 2019 Solo exhibition SPHERE Kulturservice Gorlitz
HARRY POTTER AND DEVIL'S OXFORD, Nihilist Church, Wrocław
I INVITING TO THE VERNISSAGE X7, Galeria Śmierć Frajerom, Warsaw
ALL THE WORLD'S FUTURES, the Nihilist Church, Pstrąże
UNTITLED, Neon Gallery, Wrocław
III Polish Painting Competition Leon Wyczółkowski, BWA Bydgoszcz
- 2017 Solo exhibition UNREALITY OF SPATIAL FORMS, Socato Gallery, Wrocław
- 2016 Osten International Biennial of Drawing, Skopje
XIII Survival- Workroom, FAT HACO, Wrocław
- 2015 Walter Koschatzky- Kunstpreis, Vienna
The 4th Bangkok Triennial International Print and Drawing Exhibition, Bangkok

AWARDS

- 2019 Jerzy Grotowski Scholarship
2017 Collector Prize, Fresh Blood art competition, Gallery Socato, Wrocław
2016 Ministry of Culture and National Heritage, Warsaw
2014 II Prize, I International Student Drawing Triennial, Katowice



1. Sigil 2, 2019, oil and acrylic, canvas, 80 x 70 cm
2. Sigil 2, 2019, oil and acrylic, canvas, 200 x 160 cm
3. Sigil, 2019, oil and acrylic, canvas, 80 x 70 cm
4. Sigil, 2019, oil and acrylic, canvas, 200 x 160 cm

SARAH EPPING / Poland

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Sarah's primary source of inspiration is the traces of life in the sea and humanity's relationship with it. Through SCUBA, she has been documenting underwater environments and portraying them using the printmaking techniques of etching and chine colle. Every image represents a different place under the sea and different periods from the future that have not yet taken place.

In the book *The God Species*, humanity is broken down into two types of people: those who observe the universe to discover who we are and those who look within the planet itself. The artist is convinced that she belongs to the second group, in search of reality within the depths, and she attempts to find what traces of humanity will be visible for future generations, even if humanity does not survive.

Sarah Epping is currently a doctoral researcher beginning her second year of studies focused on ecological arts. She has also been working at the Eugeniusz Geppert Academy of Art and Design for the past three years. Throughout her career, she has taken part in over 50 international exhibitions, was awarded the Marie Walsh Scholarship in her earlier career for top artists in the United States, has received differentiation in two national competitions in 2019.

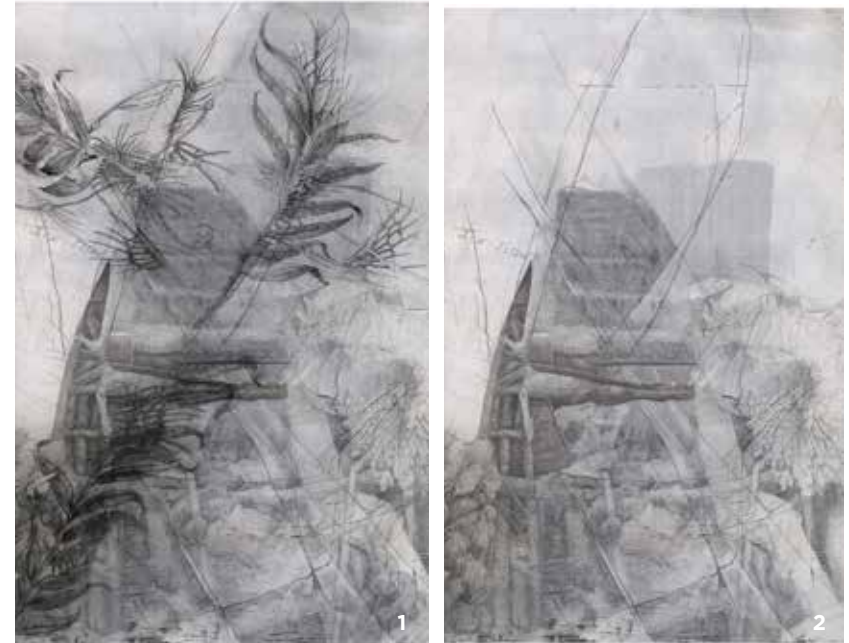
She is also an active curator for smaller exhibitions taking place within Wrocław and international events. Being part of so many projects would not have been possible without belonging to the artistic groups "The Wrocław School of Printmaking" and a group of artists working with science founded by Karen Oresmus a professor from Dubai.

EDUCATION

Currently	Phd Researcher, Eugeniusz Geppert Academy of Fine Art and Design
2016	Master's Degree in Fine Art in Printmaking, Eugeniusz Geppert Academy of Fine Art and Design Cambridge CELTA teaching certificate
2012	Bachelor's Degree in Fine Art, University of Nebraska at Kearney

AWARDS

2019	Differentiation in two national competitions, the Fundacja Stypendia i Nagrody im Tadeusza Kulisiewicza (exhibition in Kaliszu)
2007	Marie Walsh Scholarship, United States



1. State-of-Indifference 3, 2019, layered digital print, etching, chine colle, 100 x 70 cm

2. State-of-Indifference, 2019, layered digital print, etching, chine colle, 100 x 70 cm

3. Narcosis 1, 2019, digital print, etching, 212 x 50 cm

EVIJA SKRIBA / Latvia

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When creating art, Evija's main priority is the process — she does research and experiments with different kinds of materials and techniques. She draws significant attention to subjects that affects the mind of a human being or the structure of the planet (nature), thus trying to find and figure out the meaning of things. Through the philosophic and empiric senses, she creates artworks for things that she cares about the most, using unknown questions as research. "I really want to continue to grow and learn new things in my professional work, use experimental techniques to amaze the spectator with the idea and visual pleasure."

EDUCATION

- 2019 Master's Degree in Environmental Art, Art Academy of Latvia
- 2018 Design & Product Management, Salzburg University of Applied Sciences, Austria
- 2017 Bachelor's Degree in Environmental Art, Art Academy of Latvia

AWARDS

- 2019 CONNECTIONS, graduation work exhibition of the Art Academy of Latvia, Cēsis
- FRESH MEAT FOR CRITIQUE, graduation work exhibition of the Art Academy of Latvia, Riga
- 2017 DDD2017, the Design Diploma Day exhibition of the Art Academy of Latvia, Riga
- 2016 WHITE NIGHT, Riga
- RISING STAR IN THE ART (Uzlecošā zvaigzne mākslā), TV show
- STUDENT EXHIBITION of the Art Academy of Latvia
- 2010 YOUNG DESIGNERS' EXHIBITION, Museum of Decorative Arts and Design, Riga

AWARDS

- 2015 Castiglioni design contest, 3rd place



1./2. Now, 2019, installation — composition of four objects, Arduino electronics, 3 x 3 m

INGRĪDA IVANE / Latvia

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“Buildings have always seemed like live beings to me. Houses are like mushrooms – they fill the no man’s land between live beings and inanimate objects. Artists are often enamored with portraying the effects of time left on human faces: networks of wrinkles and scars. I feel that cracks in the walls and peeling layers of paint may have even more stories to tell.”

Ingrīda Ivane has studied culture theory and management, textile art, and painting. Since 2013 she is an artist in the project „Drawing Theatre” where she creates large scale improvised drawings during the performance. In the past few years she has also gotten into book illustration, and her illustrations have been used in Latvian literature magazines. Since 2014 she has been participating in numerous group exhibitions in Latvia and abroad. Additionally, she has had four solo exhibitions in Latvia and Estonia. Her works can be found in private collections in Latvia, Estonia, and the United States.

EDUCATION

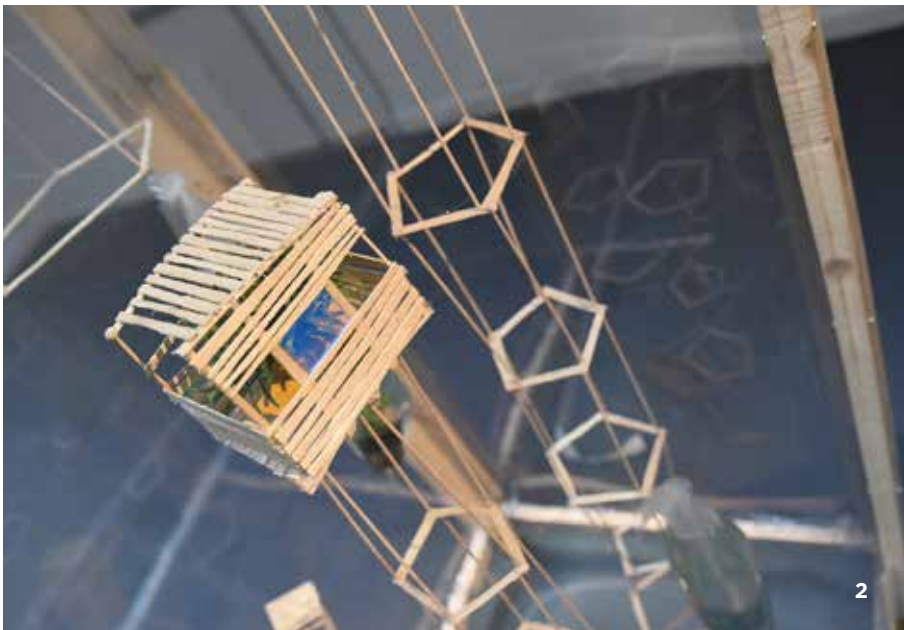
Since 2018	Master studies in Painting, Art Academy of Latvia
2016	Bachelor’s Degree in Textile Art, Art Academy of Latvia
2011	Master’s Degree in Cultural Theory, Latvian Academy of Culture
2008	Bachelor’s Degree in Cultural Theory, Latvian Academy of Culture

SOLO EXHIBITIONS

2017	PA CEĻAM / RÄNNUTEELT / ON THE WAY, Tartu University, Estonia
2016	IN ONE’S OWN SHADOW, gallery „Ilgais ceļš”, Riga, Latvia
2015	WATER. BLADE. AUTUMN, Ojārs Vācietis Memorial Museum, Riga, Latvia
2014	EX LIBRIS, Ojārs Vācietis Memorial Museum, Riga, Latvia



1. Wall VII, 2019, acrylic, canvas, 70 x 120 cm
2. Wall VI, 2019, acrylic, canvas, 150 x 100 cm
3. Wall VIII, 2019, acrylic, canvas, 120 x 120 cm



Emerging Lines Paris, 11-25 January 2019

Emerging Lines Berlin, 26-28 April 2019



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EXHIBITION
11.02.-07.03.2020
Great Hall of the AAL
Kalpaka bulvaris 13, Riga

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