



The Sydney Latvian Society and
The Australian Latvian Artists Association present
an exhibition of paintings by

Australian Latvian Artists

at The Fountain Court
New South Wales Parliament House
Macquarie Street, Sydney



Juris Ceriņš - Picnic Creek, Broken Hill region

Exhibition opening
Wednesday, 3 April 2013 from 1.00 - 2.30 pm

Opened by
The Hon. David John Clarke, LL B Syd MLC

Exhibition dates 28 March to 26 April, 2013

Australian Latvian Artists

What's needed is someone who helps you see that everything is completely different, is wider, deeper and more beautiful, somebody who can express the unsayable. I. Ziedonis, Latvian poet

This exhibition presents an example of 40 works by the most prominent artists of Latvian heritage currently living in Australia. Of the artists represented here, some were born overseas and came to Australia after World War 2 in the late 1940s and subsequent decades, while others were born in Australia to parents who migrated here.

Though Latvia is a small country, its citizens are to be found in just about every country in the world. It seems that there is no place without a Latvian resident, and in Australia the community can be proud of its achievements in the various professions, sport and the arts. Indeed, the additions to NSW Parliament House, which house the Fountain Court space, were designed by Australian Latvian architect Andrew Andersons.

The cultural bonds that melded the Latvian migrant groups meant that several generations were raised with a strong sense of community. Heirs to the Latvian heritage, they grew up in a free and prosperous continent to become responsible Australian citizens and, in their own way, tinged the country's multicultural mosaic. While the number of immigrants was never large - approximately 25,000 persons in total came in the late 1940s and early 50s - the community has made a disproportionate contribution to Australian culture. Not only has it produced noted artists such as Imants Tillers, Jan Senbergs, Pēteris Ciemītis and Peter Dombrovskis, who have significant national and international reputations, it has also inspired many others who took on the roles of art teacher, gallery owner or informed member of the public, helping to raise the level of debate and of engagement with all aspects of culture.

This exhibition at the NSW Parliament House was organized by the Australian Latvian Artists Association (ALMA), which operates under the umbrella of the Sydney Latvian Society. ALMA was established in 1975 with the purpose of being a focal point for artists of Latvian background, facilitating exhibitions both in Australia, Latvia and the USA, and informing members about visual arts matters. In 2008 ALMA worked together with the Global Society for Latvian Art to coordinate the participation of 15 Australian Latvian artists and the establishment of a permanent collection of Latvian diaspora art in Valmiera, Latvia.

A major ALMA project was the book *Australian Latvian Artists*, published in 2008, which documents the Latvian community's presence in Australia from an artistic and cultural perspective. In both English and Latvian, the book presents biographical details, artists' statements and examples of the work of 103 Australian Latvian artists. Art historian Dr Rex Butler writes about the challenges of the context in which the artists produced their works, and nine other essays provide information about the richness of Latvian community activities.

The Sydney Latvian Society gratefully thanks the Parliament of New South Wales for the opportunity to present this landmark exhibition.

Dr Ojārs Greste
President, Australian Latvian Artists Association



For information about the book contact Ojārs Greste: ojars.greste@gmail.com

WALTER BARDA, *born Sydney, Australia 1956*



Ways of seeing the landscape have their origins in my childhood, spent immersed in rural gardens and bush on the outskirts of Sydney. My interest in gardens and landscape has led to a career in architecture, parallel to ongoing forays within the visual arts – painting, photography, drawing, sculpture. The changing nuances of time and passing information have their counterpart in the veils of transparent pigments and marks which the artist leaves behind.

Contact: walter@walterbardadesign.com

- 1 The Glades wake, *pastel on paper*, 122x81 cm
- 2 Semena, *pastel on paper*, 122x81 cm

ANITA BĒRZIŅŠ-MISIŅŠ, *born Rīga, Latvia 1940*



Most of my paintings are based on the beauty of nature - landscapes, seascapes and trees depicting particular moments of the day. I paint mostly with oils and pastels and rely on my internal feelings about the subject matter. I then use my knowledge of the power of colour to create a mood and feeling about the environment. Teaching adults drawing and painting at evening colleges gives me great pleasure. I like to work with people who are interested in their art works.

Contact: umisins@optusnet.com.au

- 3 Gum in Berowra, *pastel on paper*, 95x76 cm
- 4 Gumtree in the wind, *pastel on paper*, 95x76 cm
- 5 Burl on a gumtree, *pastel, charcoal on paper*, 72x89 cm

JURIS CERIŅŠ, *born Riga, Latvia 1940*



When my family arrived in Australia in 1949 we spent the first few months at the Bathurst Migrant Camp. Here I found my first creek bed. Building shelters and pathways and damming the trickling creek became part of my daily education. My interest in painting the Australian landscape can partly be attributed to this early new found feeling of comfort and freedom. Now I explore the coast and Australian outback, recording the fabric and texture of the countryside in gouache and oils.

Contact: mountstgeorge@bigpond.com

- 6 Picnic Creek, Broken Hill region, *gouache on paper*, 64x156 cm
- 7 Junction Fowlers and Picnic Creek, *gouache on paper*, 64x156 cm

PĒTERIS CIEMĪTIS*, *born Perth, Australia 1959*



I am interested in attempting to express a sense of *being*; a sense of our experience of the flux of thought, emotion and physicality. I attempt to do this within the process of improvisational mark-making overlain on a representational framework of facial display and gesture. I typically employ the fluidity of watercolour and diluted acrylic, counterpointed with dry drawing media. I endeavour to render subjects in transparent and irresolute terms, erase and render again to build upon the idea of transience.

Contact: jill_peteris@bigpond.com

- 8 Discontent in the Age of Anxiety, *acrylic on canvas*, 120x240 cm
- 41 Jamie Oehlers, composer and musician, *acrylic on canvas*, 60x120cm

* Archibald Prize finalist in 2007 and 2008, and winner of the Black Swan Portrait Prize in 2010.

BIRUTA CLARK, *born Liepāja, Latvia*



In my youth I was a ballet dancer and in Sydney danced with the Bodenwieser Ballet Company. Painting to me is a further expression of ballet in visual art. Expressing movement and rhythm are absolutely essential to my work. Therefore the subject of my paintings is seldom still. Every work has its own rhythm. I look at one of my works months later and pick up its particular beat instantly. Painting is now my whole life, because painting is forever challenging and aesthetically rewarding.

Contact: birutalen@yahoo.com.au

- 9 Turner's ghosts, oil, *acrylic on canvas*, 77x77 cm
- 10 Energy IS, *acrylic on canvas*, 75x64 cm
- 11 Cosmic interaction, *acrylic on canvas*, 102x154 cm
- 12 Ethereal whisper, *acrylic on canvas*, 154x102 cm

IEVA DEKSNE, *born Latvia*

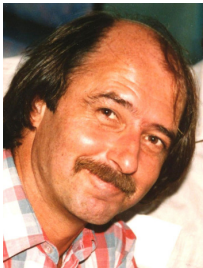


I graduated from the Academy of Arts in Riga and since 1998 have been living in Brisbane. Wherever I am in the world, my compass is the intangible horizon over the sea, sunrise and sunset, rock and sand, the wind and the smells it brings. In my multi-layered prints I try to touch the richness of life and its many opaque and transparent layers, its rolling and still shapes, its fine and robust textures, and its shades of light and shades of dark.

Contact: ievadeksne@yahoo.com.au

- 13 High tide, *etching on paper*, 104x84 cm
- 14 Morning walk on the beach, *etching on paper*, 132x53 cm

GUNTIS JANSONS, *born Weisau, Germany 1946*



The light effects in landscapes and figures are the main source of inspiration to start a painting. Working outdoors, on site, is particularly inspiring and challenging. There are factors at play that cannot be duplicated in the studio. I feel my paintings are part of an evolving process. Painting is a journey of discovery and of continually charting new territory. I like to have several paintings on the go at one time - they do have a life of their own.

Contact: gjansons@bordnet.com.au Gallery: www.guntisjansons.com

- 15 Watagan Valley, *oil on canvas*, 75x100 cm
- 16 Rockscape, *oil on canvas*, 80x80 cm
- 17 After the storm, *oil on canvas*, 90x60 cm
- 18 Putting on the lotion, *oil on canvas*, 100x100 cm

ANDRA KRŪMIŅA, *born Wellington, New Zealand 1964*



I believe that good art, like good literature, should not always be tied irrevocably to the themes motivating the artist at the time of its creation. Each work has its own place in the world, outside of myself. What I wish most from my art is to cause both an intellectual and visceral response: that it be not just "head art" or "décor art", but art which also in some way seizes the guts and heart, evoking an emotional reaction.

Contact: sundakovkrumins1@bigpond.com

- 19 Outside the red square, *acrylic, sand on canvas*, 125x125 cm
- 20 First of the Literati, *acrylic, oil sand, gold leaf on canvas*, 130x75 cm
- 21 Southern Cross Section, *acrylic on canvas*, 150x125 cm

DZIDRA MITCHELL, *born Stuttgart, Germany*



I am engaged by the idea of “getting under the skin” of the being-ness of humans, rather than just their doing-ness - the subject in a moment of existence, the space before or between the emotions and actions that will inevitably ensue. That moment of possibility...for every man or woman. These private moments of existing, upon which all human experience is built, is what intrigue me.

Contact: dzidra.mitchell@gmail.com

- 22 Little angel, *acrylic on canvas*, 76x76 cm
- 23 Rendezvous point, *acrylic on canvas*, 30x30 cm
- 24 Passage, *acrylic on canvas*, 50x50 cm

HARALDS NORĪTIS, *born Rīga, Latvia 1927*

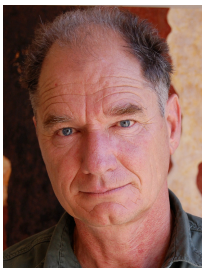


The capacity to see nature and the world around with a freshness of vision, is a very important part of my creative process. My work evolves slowly. Many coats of thin transparent acrylic paint are applied to raw unprimed cotton canvas. This allows the colour to saturate the material and creates a vibrant luminous surface. I concern myself mainly with the power of colour and form, the positive and negative qualities of it and the ambiguity of created space.

Contact: h.noritis@bigpond.com

- 25 Monday, *acrylic on unprimed canvas*, 140x140 cm

HARIJS PIEKALNS, *born Melbourne, Australia 1954*



I am presently using ochres collected from the far south coast of New South Wales, which I prepare for oil painting using traditional techniques dating from the time of the Renaissance. The paintings evolve as manifestations of the landscape from which the ochres originate. I make art whenever possible, producing photographs, works on paper, sculpture and paintings. My work is represented in a number of private collections.

Contact: piekalns@grapevine.net.au

- 26 Wapengo landscape, *oil on canvas*, 100x100 cm
- 27 Homeland, *oil on canvas*, 76x76 cm

ANITA REZEVSKA, *born Rīga, Latvia 1938*



Art is my sacred passion, my love, my refuge, the alchemizer into art of my pain and joy, the tranquilizer of my fear of loss, and my challenge against the invisibility of Woman. I revere the gentleness of Giotto's frescoes, the outrage against war in Picasso's *Guernica*, the humanity in a Rembrandt, the silence of a Vermeer, the bravado in Frida Kahlo's self portraits, the grandeur of an Ancient Greek *Kore*, and the maternal tenderness in the paintings of Indigenous Australians for their land.

Contact: zentazebergs@bigpond.com

- 28 Woman from Rīga*, *oil on linen*, 117x102 cm
- * Winner of the Portia Geach Portrait Prize, 1998

ALDA RUDZIS, *born Sydney, Australia 1952*



I spent 30 years teaching Visual Arts in Sydney high schools before retiring to Moruya on the south coast, where I am developing my own art practice. The shifting light on the river and mountains surrounding my home are a constant source of inspiration, as are the winter mists, clouds and fog. I enjoy using materials that can be used freely and spontaneously, in this case enamel house paints and bitumen. When combined with solvents, they create unpredictable marks and patterns.

Contact: alda.rudzis@y7mail.com

- 29 Moruya River, *enamel, bitumen on canvas*, 90x80 cm
- 30 Moruya River bank, *enamel, bitumen on canvas*, 65x90 cm

RAIMONDS RUMBA, *born Riga, Latvia 1931*



"Rumba's probing mind and shaping hand concern themselves with the totality of our being, reaching right back to the primordial groupings of our soul as well as to the surging rockets of our jet civilization, in a sweep that takes in the symbols of primitive life, Greek mythology, the religious experiences of the Old and New Testament, Eastern theology and mysticism, and Rumba's own personal reaction to the deadly destruction of the totalitarian coercion of our time." (George Berger PhD)

Contact: deborahhoo@yahoo.com.au

- 31 Untitled, *ink on canvas*, 105x78 cm

ILZE ŠĒNBERGA-NĀGELA, *born Madona, Latvia 1954*



I graduated from the Riga Applied Arts School in 1973. Flowers are the almost exclusive subject of my art - decorative flower compositions in acrylic, tempera or gouache on wood, canvas, silk or paper. I don't paint flowers naturalistically or traditionally, but create a variety of decorative, generalised flower forms. My works are in private collections in Latvia, Estonia, Lithuania, Germany, Russia, UK, Sweden, USA, Canada, Israel, NZ, Japan, Australia, Saudi Arabia and Denmark.

Contact: ilze@netspace.net.au

- 32 Morning, *acrylic, gouache*, 77x64 cm
- 33 Midday, *acrylic, gouache*, 77x64 cm
- 34 Sunset, *acrylic, gouache*, 77x64 cm

JAN SENBERGS, *born Latvia 1939*



Represented in NGA Canberra and all State galleries and internationally in Museum of Fine Arts Houston Texas USA, Wadsworth Atheneum Hartford Connecticut USA; Museum of Modern Art New York and National Gallery Washington DC, USA. Book published by Melbourne University Press "Voyage and Landfall" - the Art of Jan Senbergs by Patrick McCaughey 2006. I have generally tried to make paintings that are indirectly meant to be a reflection and observation of my time and circumstances.

Contact: Niagara Galleries Melbourne

- 35 Linkages 1*, *acrylic on paper*, 96x75 cm
* From the "Capriccios" series of 2009 urban map paintings.

VIJA SPOĢIS-ERDMANIS, *born Latvia 1939*

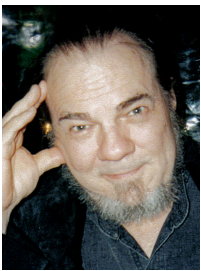


Since 1993 I have been a teacher of Events, Design and Illustration courses at the Enmore TAFE. Our teaching group won the Sydney Institute's 2006 Excellence award. Most of my time is devoted to exhibitions, shows and recording students' work in multimedia images. I have conducted Summer Schools and judged textile, art and craft awards at East Sydney Technical College, Embroiderers' Guild, Latvian Festivals, secondary schools and Royal Easter Shows.

Contact: PErdmanis@globalskm.com

36 Apparition, *acrylic on silk*, 60x80 cm

JĀNIS JOHN SUPE, *born Sydney, Australia 1953*



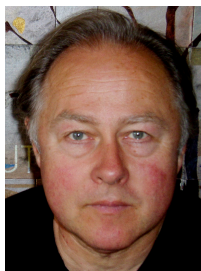
I create my artworks to satisfy an undeniably urgent desire and need to express my feelings by making them visible and externalising them, and in the process to better understand myself. The creation of the artwork, involves choosing the visual elements and composition, and the materials and method of their depiction, all to eventually achieve a communicable message, which may not be clear to me at the beginning.

Contact: jjsupe@hotmail.com

37 Don't think twice, *black pigment ink on paper*, 77x95 cm

38 Inside looking out, *black pigment ink and transfer lettering on paper*, 79x96 cm

IMANTS TILLERS, *born Australia 1950*



Imants Tillers is one of Australia's foremost contemporary artists. He has been the recipient of numerous awards and commissions and has represented Australia in major international exhibitions. Tillers received the Wynne Prize for landscape both this year (2013) and in 2012, and was a finalist in the 2013 Archibald Prize for portraiture. He works as a writer and curator as well as a visual artist, and was a trustee of the Art Gallery of NSW from 2001 to 2009. In 2005 he was awarded a Doctor of Letters honoris causa for 'his long and distinguished contribution to the field of arts', by the University of New South Wales.

39 Kunst=Kapital*, *gouache on paper*, 62x82 cm

40 Faith, *gouache on paper*, 62x82 cm

**This work was created for the opening of the Museum of Contemporary Art, Sydney in 1991. Reproductions of this painting were presented to the Foundation Donors.*

Most of the paintings in this exhibition are **for sale**.
Please contact the artists.

Exhibition arranged by Dzidra Mitchell

Catalogue by Ojārs Greste

Special thanks to Biruta Clark, Dimi Pešudovs, Imants Graudiņš, Jānis Grauds, Pēteris Kļaviņš, Marita Ogburn, Gundega Zariņš, the Sydney Latvian Society, and Richard Weber (NSW Parliament House)

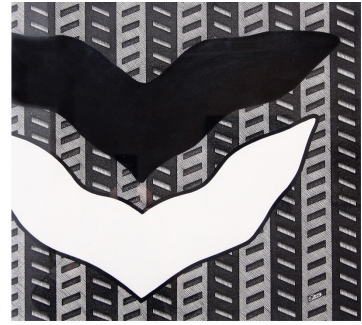
For further information contact Ojārs Greste: ojars.greste@gmail.com



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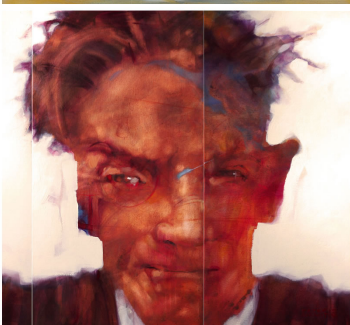
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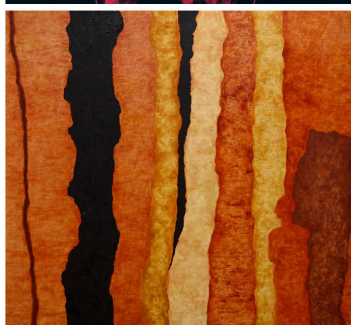
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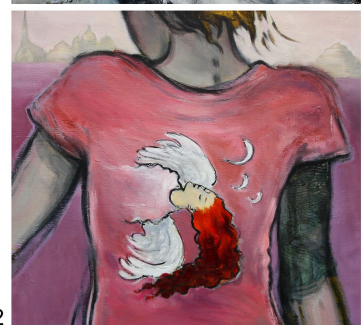
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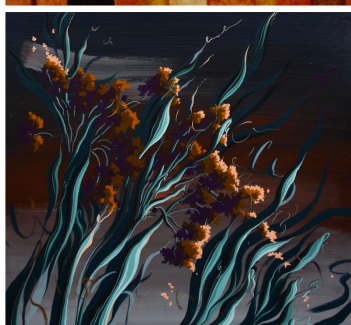
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