

Latvijas Nacionālais mākslas muzejs  
ielūdz Jūs uz izstādes atklāšanu

# LATVIEŠU MĀKSLA TRIMDĀ

2013. gada 9. maijā plkst. 17.00

LNMM izstāžu zālē Arsenāls  
Rīgā, Torņā ielā 1

Māksl. Darb. izst. Nr. 3013.000. Izstādes zālē Arsenāls, 1054-700, Latvian National Museum of Art

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Latvian National Museum of Art  
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Latvian National Museum of Art  
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## LATVIAN ART IN EXILE

on 9 May 2013 at 5 p.m.

in the Arsenāls Exhibition Hall of the LNMA  
at 1 Torņa Street, Riga

Māksl. Darb. izst. Nr. 3013.000. Izstādes zālē Arsenāls, 1054-700, Latvian National Museum of Art

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The first issue of the magazine "Latvju Māksla" (Latvian Art) was published in the USA in 1975. It marked an important turning point in the information gathering process about the development of Latvian art in exile. As the painter Juris Soikans wrote, "being so greatly dispersed was the reason we knew so little about each other's work." After the Second World War, the "iron curtain" instituted by the ideological opponents split the national culture for many decades and in the homeland there was precious little knowledge of what was happening in the visual arts in exile. The older generation of artists became distant and the young ones who had received their creative education in their countries of domicile were completely unknown.

Towards the end of the Second World War some 200 000 refugees had fled Latvia in fear of the Soviet armed forces and most of them had ended up in Displaced Persons camps in the Allied occupation zones of Germany. One third of Latvia's artists had left their homeland in the hope of returning soon including Augusts Annuss, Burkards Dzenis, Jānis Gailis, Jānis Kalmīte, Ludolfs Liberts, Frīdrihs Milts, Kārlis Neilis, Vilhelms Purvītis, Niklāvs Strunke, Valdemārs Tone, Jānis Tidemanis, Sigismunds Vidbergs and many others. Latvian Academy of Art professors Tone, Annuss and Liberts were in an unenviable situation; the lack of high quality materials prevented them from applying their creative talents to the full and the poverty of the refugees meant they couldn't sell their works. The younger generation saw the unexpected turn of fate in less hopeless terms; in the camps beset by unemployment, a diverse and intense cultural scene blossomed. Despite the difficulties in transporting works, exhibitions were organised in various German towns giving artists the opportunity to lift their creative self-consciousness in a depressing situation. At the 1947 exhibition of Baltic art in Oldenburg, Latvia was represented by 20 authors with 90 works. Around 1950 Latvian cultural life in Germany rapidly subsided. Refugees had left Germany to search to find a more secure life in Australia, Canada, Britain, South America and the USA. The latter became the favourite refuge for most artists.

Creative life in Germany had been based on the stylistic traditions of pre-war Latvia but the new surroundings had a significant influence on changes in the means of expression. In the 1950s émigré art began to lose its one time uniformity and its further development was increasingly marked by the specificities of the culture in the countries of residence. In exile, the work of the older generation of artists that had reached creative maturity in Latvia continued to be associated with expressions of realism. However, the powerful influence of Western European and American current trends brought deformations of colour and form. Innovative expressionism and stylised abstraction of forms left an imprint on the many varieties of realism according to the artist's openness to new explorations.

The hopelessness of everyday life in the German camps influenced Valdemārs Tone's painting, which became resigned. The colouring has become darker, the brushwork more blustery and thinner. There was an objective reason for this – painting in wartime was influenced by the lack of the most brilliant paints. Tone painted many still lifes and living in England his choice of genre was limited because of the lack of models. Because of the lack of canvases and paints, **AUGUSTS ANNUSS**, painter of the fisherwomen of Kurzeme (Courland), worked more in watercolour and pastel but in oils, he would have to paint on greaseproof paper. Emigration to America brought him closer to the ocean where, instead of Kurzeme women, there would be East Coast mussel gatherers. In the 1960s Annuss's colouring took on a cool, bluish green hue and the forms a laconic linearism. Stylistically there was a proximity to the Soviet "harsh style", the simplification of forms that crept behind the iron curtain, and not without the influence of Western art.

**NIKLĀVS STRUNKE** appealed passionately to his compatriots not to paint pointless beautiful squares but to study the war-ravaged land and the piles of rubble among which they spent their days. Living in peaceful Sweden, a country that had been at peace for several hundred years, Strunke not only painted scenes of ruins but also symbolically existential compositions. Failing to find fulfilment in the peaceful every day of the northern land, he spent winters in the favourite country of his youth, Italy, where he produced southern landscapes with ancient Roman architecture, stone pines and cypresses.

In Germany and America, **LUDOLFS LIBERTS**, a highly regarded painter in pre-war Latvia, optimistically continued to immortalise the brighter side of life in his canvases. Only now, instead of the earlier majestic view of the Grand Canal in Venice, there was the dynamic scope of the big city. **FRIDRIHS MILTS** lived in a New York diametrically opposite to the one of Ludolfs Liberts, in the Hell's Kitchen quarter. He constantly painted New York's skyscrapers – a greyed sea of buildings from a bird's eye view. However, he was mostly taken with the female image. The elegant draughtsman **SIGISMUNDS VIDBERGS** was also taken with the tense everyday of New York. His depictions of American types had an added original hint of the grotesque.

Most of the painters who were educated outside Latvia showed great interest in abstract art that flourished after the war. However, **RAIMONDS STAPRĀNS**, one of the leading painters in California, may be regarded as a fully-fledged realist. The realism is expressed in a special way – in the lighting. After the Europe of greyish pastel hues, Staprāns is always shocked when he returns to California where the basic colours of blue, white, orange and black dominate.

On the other side of the world in Australia, **REINIS ZUSTERS'** compositions offer a pronouncedly individual reflection of Australia's nature, full of primeval forces uncommon to the rest of the world. Even in his most abstract compositions the master remained a realist in depicting the characteristic phenomena of the distant continent's nature.

The portrait genre is very broad and in the 1980s, Latvia was introduced to the work of **VALDIS KUPRIS** full of original romanticism and intangible moods. In everyday life the artist was sociable and active but in art Kupris was closer to the unreal world of dreams inspired by looking back into art history. New Yorker **EDGARS JĒRIŅŠ**' group portraits are in stark contrast to Kupris's enthusiasm. Their pronounced everyday evokes associations with black and white expressionist cinema. The large format series of charcoal drawings, where the artist has often depicted himself among his family, documents the ordinary American's everyday existence with its suffering, alienation, depression and despair.

Every composition by **DAINA DAGNIJA** has its own story and thus we may perceive her painting as conceptual symbolism based on personal feelings, experiences and memories. In her early work, the artist explored various themes from American life themes with a critical depiction of refugees from the Viet Nam and Afghanistan wars, beauty contests and even ordinary everyday scenes. In 1982 the first image of a white cow was born as a vision or revelation that accompanied memories of far-off Latvia. Although water-colourist **LAIMONS EGLĪTIS** depicted the female nude in many ways, he did not consider himself a figural painter and rarely used models stating that he paints the body as if it were an object of a still life.

In exile the tendency towards Expressionism was more powerful than in pre-war Latvia and was based on both examples of German art and the gloomy pessimism of French artist Georges Rouault as well as a deliberately developed style – games with free and temperamental brushwork. In the dynamically urbanised Western world, the romantically idealised image of the homeland inescapably became more distant and gave way to harsher expressions of feelings. Painting the threshing barns of Vidzeme, **JĀNIS KALMĪTE** constantly thought of the lost homeland while at the same time managing to find an individual form of innovative expression to reveal emotionally the bitterness of his loss. The somewhat mystical image of the barn is a symbol of life where, in the process of their creation, the huge power of inspiration has been laid out on the canvas. **VOLDEMĀRS AVENS** saw himself as "an expressionist with a tendency towards the abstract." His tonally and powerfully replete paintings stand out with their original compositional structure reflecting the interests of an architect. Over the whole canvas he puts the emphasis on some single hypertrophied element of a barn or granary.

The generation of artists whose creative work began in the 1960s after professional training in the schools of their domicile, were undeniably influenced by innovations in the surrounding art world. One cannot ignore the dramatic power embodied by Abstract Expression, considered to be the first truly American art movement. Painter Daina Dagnija admitted that, "Non-objective art did not fit in with the understanding of Latvianness. On the one hand Latvian society supported the art of their compatriots but on the other, in this area they were uneducated, conservative and prejudiced." However, the young artists of the 60s continued to paint non-objective compositions regardless. **SIGURDS VĪDZIRKSTE** is one of the most original and creatively independent figures in the history of exile abstractionism. Most of his works are fascinating with their almost monochrome, blackish or dark grey surface texture – shavings, scrapings, rough clots of paints and at the same time, genuine emotional saturation and plasticity.

At the opening of the 1953 young artists' group avant-garde exhibition in Chicago, Jānis Kalmīte expressed the thought that it was similar in importance for Latvian art history as the 1913 Armory show in New York that introduced the American public to European modernism. On show at the 1953 exhibition were abstract expressionist explorations by students at the Chicago Art Institute School **MARKS BARENS**, **VITAUTS VITO SĪMANIS** and **OJĀRS ŠTEINERS**. **EDVĪNS STRAUTMANIS** is undoubtedly associated with Action painting, creating works spontaneously with particular emphasis on the physical process of creation itself through smearing and splashing paint on the horizontally laid out canvas. Strautmanis painting in acrylics on large format canvases placed horizontally on the floor; the broad strokes were applied criss-cross fashion or diagonally using huge brushes or even brooms that with every sweep of the arm entailed a massive concentration of physical and spiritual energy

**LIDIJA DOMBROVSKA-LARSENA** represents the art of Australia but she trained at the Royal Academy of Art in Copenhagen and the Fernand Léger studio in Paris. Her participation in the 1972 CoBrA (Copenhagen, Brussels, Amsterdam) exhibition in Copenhagen together with the leading painters of the group Pierre Alechinski, Karel Appel and Asger Jorn testifies not only to the high regard for her work but also her proximity to the avant-garde. One of the best known painters in the northern land of Sweden is **LARIS STRUNKE**, whose works reveal a deeply personal view of cliffs, ravines, islands, bays, flowing water and marine buoys. **ĢIRTS PURIŅŠ** spent months travelling around the southern US states of Arizona, Utah, New Mexico and transformed the objects and landscapes he observed in the mountainous and rocky deserts into abstract visions.

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Although in Australia, the younger generation of artists in exile grew up and developed under the influence of the prevailing modern art movements outside Latvian art traditions, this does not mean they rejected their nation and with that their European identity. **IMANTS TILLERS**, who gained recognition in the 1980s, used elements of the work of artists of various times including Joseph Beuys, Georg Baselitz and Nicholas (Nikolai) Roerich, to create conceptual compositions. The author's signature style has become large format compositions from tile-like elements that can be subdivided into smaller ones.

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To those familiar with exile culture, the exhibition "Latvian Art in Exile" featuring artists from all over the world could appear to be only a small, fragmentary insight. On the other hand, looking from a viewpoint in Latvia, this manifold vista of art could become a new emotional discovery, rich in information on a hitherto unknown aspect of the nation's spiritual culture.

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1975. gadā Amerikā iznāca žurnāla „Latvju Māksla” pirmais numurs, aizsākot nozīmīgu pavērsienu trimdas mākslas vēsturisko un laikmetīgo norišu apzināšanā, jo, kā rakstīja gleznotājs Juris Soikans, „lielā izkļiede, kādā dzīvojam, ir par iemeslu tam, ka mēs ļoti maz zinām vienu par otru darbu”. Otrā pasaules kara iznākumā ideoloģisko pretinieku uzceltais „dzelzs priekšsargs” uz daudziem gadu desmitiem sašķēla tautas kultūru, un arī Latvijā par trimdas tēlotāju mākslu priekšstats bija visai minimāls. Dzimtenei tāli kļuva vecākās paaudzes meistari, bet jauno, mītnes zemēs profesionālo izglītību guvušo, vārdi bija pilnīgi sveši.

Otrā pasaules kara beigās, baidoties no padomju armijas, Latviju pameta vairāk nekā 200 000 bēgļu, no kuriem vairākums nonāca nometnēs sabiedroto okupācijas zonā Vācijā. Ar drīzas atgriešanās cerībām Latviju atstāja trešdaļa mākslinieku: Augusts Annuss, Burkards Dzenis, Jānis Gailis, Jānis Kalmīte, Ludolfs Liberts, Fridrihs Milts, Kārlis Neilis, Vilhelms Purvītis, Niklāvs Strunke, Valdemārs Tone, Jānis Tidemanis, Sīgismunds Vidbergs un daudzi citi. Kara izpostītajā Vācijā Latvijas Mākslas akadēmijas profesori Tone, Annuss un Liberts bija nonākuši neapskaužamā situācijā – augstvērtīgu materiālu trūkums liedza pilnībā nodoties daiļradei, un līdz ar bēgļu postu zuda arī darbu pārdošanas iespējas. Ne tik bezcerīgi negaidīto likteņa pavērsienu uztvēra jaunie cilvēki; bezdarba maktajās nometnēs plauka daudzveidīgi intensīva kultūras dzīve. Lai arī darbu sūtīšana nebija viegla, dažādās Vācijas pilsētās tika rīkotas izstādes, nomācošajā situācijā ceļot radošo pašapziņu. 1947. gadā Oldenburgā Baltijas tautu mākslas skatē Latviju pārstāvēja 20 autori ar 90 darbiem. Ap 1950. gadu latviešu kultūras dzīve Vācijā stipri pieklusa. 40. gadu beigās bēgļi devās drošākas dzīves meklējumos uz Austrāliju, Kanādu, Lielbritāniju, Dienvidameriku un ASV, kur patvērumu guva arī lielākā daļa mākslinieku.

Vācijā radošā dzīve balstījās vēl uz pirmskara Latvijas stilistikajām tradīcijām, taču jaunās vides ārējo apstākļu ietekmē izteiksmes līdzekļi ievērojami mainījās. Ap 1950. gadu trimdas māksla sāka zaudēt tradicionālo viengabalainību, un turpmākajā attīstībā arvien būtiskāk iezīmējās mītnes zemju kultūras parādību īpatnības. Vecākās paaudzes mākslinieki trimdā turpināja radīt reālisma ievirzes darbus, tomēr Rietumeiropas un Amerikas mākslas vērienīgo aktualitāšu iespaidā viņu daiļradē nenoliedzami iezīmējās formu un krāsu deformācija, būtiski ietekmējot izteiksmes veidu. Daudzveidīgajā reālisma ainā atkarībā no katras personības atvērtības un jauniem meklējumiem, pēdas atstāja gan novatoriskais ekspresionisms, gan stilizēta formu nosacītība.

Vācijas nometņu ikdienas bezcerīgā skarbuma ietekmē **VALDEMĀRA TONES** glezniecība kļuva rezignēta. Kolorīts kļuva tumšāks, triepiens brāzmaināks un plānāks. Tam bija objektīvs iemesls – kara laikā būtiski ietekmēja spilgtu krāsu trūkums. Tone intensīvi gleznoja arī klusās dabas, īpaši Anglijā žanra izvēli iespaidoja ārējie apstākļi – modeļu trūkums. Kurzemes zvejnieksievu gleznotājs **AUGUSTS ANNUSS** audekla un krāsu trūkuma dēļ Vācijā vairāk strādāja akvareļa un pasteļa tehnikā, bet ar eļļu nācās gleznot pat uz sviestpapīra. Izceļošana uz Ameriku rokkrastā iezīmējās pārmaiņas: kolorīts ieguva vēsi zilganzaļu nokrāsu, bet formas – lakonisku stūrainību, stilistiski atgādinot padomju „skarbo stilu”, formu vienkāršojumu, kas, ne bez Rietumu mākslas iespaida, „iesūcās” arī aiz „dzelzs priekšsarga”.

**NIKLĀVS STRUNKE** kaismīgi aicināja tautiešus: „Negleznojiet bezmērķīgi skaistos stūrīšus, bet studējiet to izpostīto, savādīto zemi un tās drupu kaudzes, starp kurām paiet jūsu ikdienība.” Dzīvodams mierīgajā Zviedrijā, kas karu nebija pieredzējusi vairākus gadu simtus, viņš konsekventi atspoguļoja ne tikai krāsmatu ainas, bet radīja arī simboliski eksistenciālas kompozīcijas. Negūdams piepildījumu rāmās ziemeļzemes ikdienībā, ziemās Strunke devās uz jaunībā kaismīgi iemīļoto Itāliju, lai gleznotu dienvidu ainavas ar seno romiešu arhitektūru, piniņām un cipresēm.

Latvijas sabiedrībā iecienītais gleznotājs **LUDOLFS LIBERTS** gan Vācijā, gan Amerikā optimistiski turpināja iemūžināt audeklos dzīves krāšņo pusi, vienīgi agrāk gleznoto pompozo Venēcijas Lielā kanāla skatu un vareno baznīcu vietā stājās 20. gadsimta debesskrāpju lielpilsētas dinamiskais vēriens. Diametrāli pretējā Ņujorkā nekā Ludolfs Liberts – tās *Hell's Kitchen* jeb „Elles ķēķa” kvartālā mīta **FRIDRIHS MILTS**. Viņš nemītīgi gleznoja debesskrāpjus – pelēcinātu namu jūru skatā „no putna lidojuma”. Taču visvairāk mākslinieku saistīja sievietes tēls. Arī izsmalcināto zīmētāju **SIGISMUNDU VIDBERGU** piesaistīja vērienīgās Ņujorkas spraigā ikdiena. Amerikāņu tipāžu raksturi viņa zīmējumos ieguva savdabīgi grotesku pieskaņu.

Vairākums jau ārpus Latvijas izglītību ieguvušo gleznotāju izrādīja spēcīgu interesi par pēckara gados plaukstošo abstrakcionismu. Tomēr vienu no mūsdienu Kalifornijas vadošajiem māksliniekiem – **RAIMONDU STAPRĀNU**, pilnībā var uztvert kā reālistu. Viņa gleznās reālisms izpaužas īpašā veidā – apgaismojumā. Pēc maigi pelēcīgos pasteltoņos ieturētās Eiropas Staprānu vienmēr šokē atgriešanās Kalifornijā, kur valda tikai pamatkrāsas: zilā, baltā, oranžā un melnā.

Pretējā zemeslodes pusē – Austrālijā spilgti individuāla, pārējai pasaulei neierasta šīs unikālās, pirmatnēja spēka pilnās zemes daba atspoguļota vērienīgajās **REIŅA ZUSTERA** kompozīcijās. Pat visnosacītākajās kompozīcijās meistars palika reālists, atainojot tālā kontinenta savdabīgajai dabai raksturīgās parādības.

Portreta žanrs aptver plašu diapazonu, un 20. gadsimta 80. gados arī Latvija iepazīna savdabīga romantisma un netveramu noskaņu pilnos **VALDA KUPRA** personāžus. Ikdienā mākslinieks bija sevišķi sabiedrīks un aktīvs. Tomēr mākslā viņam tuvāka izrādījās nereālā sapņu pasaule, kam impulss sniedza atskats mākslas mantojumā. Gadus 30 vēlāk kā krass pretstats Kupra jūsmībai izceļas cita Ņujorkieša – **EDGARA JĒRIŅA** grupas portreti, kuru uzsvērtais sadzīviskums rada zināmas asociācijas ar melnbalto neoreālisma kino. Lielformāta ogles zīmējumu sērijā mākslinieks, nereti portretējot arī pats sevi ģimenes vidū, skarbā tiešumā dokumentē vienkāršā amerikāņu cilvēka ikdienas eksistenci, ciešanas, atstumtību, depresiju un bezizeju.

Katrai **DAINAS DAGNIJAS** kompozīcijai ir savs stāsts, līdz ar to viņas glezniecība uztverama kā konceptuāls simbolisms, ko radījušas personīgās izjūtas, pārdzīvojumi un atmiņas. Daiļrades sākumā mākslinieci saistīja dažādas Amerikas dzīves tēmas: Vjetnamas un Afganistānas kara bēgļi, skaistuma konkursi vai pat prozaiskas ikdienas ainas. 1982. gadā uz audekla dzima pirmais baltās govts tēls – kā vīzija, kā atklāsmē, kas nāca līdz ar atmiņām par tālo Latviju. Akvareļgleznotājs **LAIMONS EGLĪTIS** daudzveidīgi atspoguļoja sievietes kaifigūru, tomēr neuzskatīja sevi par figurālistu un reti izmantoja modeļus, atklāti pasakot, ka glezno ķermeņus tā, it kā tie būtu klusās dabas priekšmeti.

Salīdzinājumā ar pirmskara Latvijas glezniecību trimdā norisinājās spēcīgāka virzība uz ekspresionisma izteiksmību, kas pamatojās gan uz vācu mākslas paraugiem un francūža Žorža Ruo drūmo pesimismu, gan arī uz apzināti veidotu paņēmieni – rotaļu ar atrisīti temperamentīgiem krāsu triepieniem. Dinamiski urbanizētajā Rietumu pasaulē, nenovēršami atkāpās tālās dzimtenes idealizēti romantiskais tēls, dodot vietu skaudrākām jūtu izpausmēm. Gleznojot Vidzemes rijas, **JĀNIS KALMĪTE** nerimtīgi domāja par zaudēto dzimteni, taču vienlaicīgi spēja atrast individuāli novatorisku izteiksmes veidu, kā emocionāli atklāt zaudējuma rūgtumu. Nedaudz mistiskais rijas celtnes tēls ir dzīvības simbols, kura radīšanas procesā uz audekla sajūtams milzīgs iedvesmas spēks. **VOLDEMĀRS AVENS** nodēvējis sevi par „ekspresionistu ar noslieci uz abstrakto”. Tonāli sulīgi spēcīgie gleznojumi izceļas ar savdabīgi risinātu, arhitekta interesēm atbilstošu kompozīcijas uzbūvi, pa visu audekla formātu akcentējot kādu hipertrofētu etnogrāfiskas klēts vai rijas elementu.

Mākslinieku paaudze, kuras daiļrade aizsākās 20. gadsimta 60. gados pēc profesionālās izglītības iegūšanas mītnes zemju skolās, nenoliedzami pakļāvās apkārtējās mākslas pasaules novitātēm. Nevarēja neievērot dramatisko spēku, ko iemiesoja abstraktais ekspresionisms, kas tiek uzskatīts par pirmo īsti amerikānisko mākslas virzienu. Gleznotāja Daina Dagnija atzina ka „bezpriekšmetiskā māksla nesaskanēja ar latviskuma izpratni. Latviešu vide, no vienas puses, atbalstīja tautiešu mākslu, taču, no otras, bija šajā jomā neizglītota, konservatīva un aizspriedumaina,” tomēr 60. gados jaunie mākslinieki vienalga glezvoja bezpriekšmetiskas kompozīcijas. Par vienu no savdabīgākām un radoši patstāvīgākām personībām trimdas abstrakcionisma vēsturē uzskatāms **SIGURDS VĪDZIRKSTE**. Lielākā daļa darbu fascinē gan ar gandrīz monohromu, melni pelēko vai tumši pelēko virsmas faktūru – iežuvumiem, slīpējumiem, skrāpējumiem, raupjiem sacietējumiem, gan ar patiesu emocionālo piesātinājumu.

1959. gadā Čikāgas jauno mākslinieku grupas avangardiskās izstādes atklāšanā Jānis Kalmīte izteica domu, ka tai latviešu mākslas vēsturē ir līdzīga nozīme kā 1913. gada *Armory* jeb Arsenāla izstādei Ņujorkā, kas amerikāņiem atklāja Eiropas modernismu. Čikāgas Mākslas institūta skolā studējušie gleznotāji **MARKS BARENS**, **VITAUTS VITO SĪMANIS** un **OJĀRS ŠTEINERS** eksponēja abstraktā ekspresionisma meklējumus. **EDVĪNA STRAUTMAŅA** daiļrade pārliecinoši saistāma ar *Action* glezniecību, kad mākslas darbs radās spontāni, īpaši uzsverot pašu fizisko radīšanas procesu, zīdēt un šlakstot krāsu uz horizontāli novietota audekla. Strautmanis gleznoja ar akrila krāsām uz liela formāta audekliem, novietotiem uz grīdas; platie triepieni uzklāti krustu šķērsu vai pa diagonāli ar milzu otām, pat slotām, katrā rokas atvēzienā iekļaujot milzīgu fiziskās un garīgās enerģijas koncentrāciju.

**LIDIJA DOMBROVSKA-LARSENA** pārstāv Austrālijas mākslu, bet mācījusies viņa ir Kopenhāgenas Karaliskajā mākslas akadēmijā un Fernāna Ležē darbnīcā Parīzē. Piedalīšanās starptautiskās avangarda kustības *CoBra* (*Copenhagen, Brussels, Amsterdam*) izstādē 1972. gadā Kopenhāgenā kopā ar tās pazīstamākajiem gleznotājiem Pjēru Alešinski, Karelu Apelu un Asgeru Jorņu liecina ne tikai par daiļrades augsto novērtējumu, bet arī par tuvību avangardistiem. Ziemeļzemē Zviedrijā viens no pazīstamākajiem gleznotājiem ir **LARIS STRUNKE**, kura darbi atklāj dziļi personisku redzējumu – skarbās klintis, aizas, kalnus, šēras, ličus, ūdens plūsmas un jūras bojas. **ĢIRTS PURIŅŠ**, mēnešiem ceļojot pa Amerikas dienvidu štatiem – Arizonu, Jūtu, Ņūmeksiku, kalnaino, akmeņaino tuksnešu ainavas un ieraudzītos objektus pārradīja abstraktās vīzijās.

Par vienu no 20. gadsimta 60. gadu amerikāņu popārta izcilākajām māksliniecēm tiek uzskatīta **VIJA CELMIŅA**. Starptautisko atzīnību viņa iekaroja ar kompozīcijām, kurās atainota hipnotizējoša okeāna viļņošanās, zvaigžņota nakts vai detalizēta tuksneša virsma un kurām par iedvesmas avotu kalpojušas mākslinieces pašas uzņemtās fotogrāfijas. Māksliniece atzīst, ka viņas pēdējo gadu desmitu darbi izskatās diezgan abstrakti, kaut gan viņa kā īsta realiste ievēro tādas netveramas niansas, kam cilvēks ikdienas steigā vienkārši paiet garām.

Lai arī Austrālijas jaunākā trimdas mākslinieku paaudze augusi un veidojusies valdošo moderno mākslas virzienu ietekmē, ārpus latviešu mākslas tradīcijām, tas nenozīmē, ka tā atsakās no savas tautas un eiropiešķās identitātes. 20. gadsimta 80. gados ievēribu guva **IMANTS TILLERS**, kurš, izmantojot dažādu laiku mākslinieku – Jozefa Boisa, Georga Bāzelica, Nikolaja Rēriha darbu elementus, radīja konceptuālas kompozīcijas. Par rokraksta iezīmi kļuvušas lielizmēra, no flīzēm līdzīgiem elementiem veidotas kompozīcijas, ko iespējams arī sadalīt.

Trimdas organizācijas – PBLA Kultūras fonds, Kanādas „Latvis”, tāpat gan ASV, gan Austrālijas ALMA regulāri rīko mākslas izstādes saistībā ar Latviešu kultūras dienām Austrālijā vai Vispārējiem latviešu dziesmu svētkiem ASV. Izstāde „Latviešu māksla trimdā”, kurā pārstāvēti mākslinieki no ASV, Argentīnas, Austrijas, Austrālijas, Kanādas, Vācijas un Zviedrijas trimdas kultūras pazinējiem var likties tikai neliels, fragmentārs pieskāriens, turpretī, no Latvijas viedokļa raugoties, tās daudzveidīgā mākslas aina var kļūt par bagātu jaunatklājumu mūsu tautas garīgās kultūras līdz šim nezināmas šķautnes apguvei.

**IZSTĀDES KURATORE Dace Lamberga**

Izstāde atvērta no 2013. gada 10. maija līdz 28. jūlijam

Latvijas Nacionālā mākslas muzeja izstāžu zālē *Arsenāls* Rīgā, Torņa ielā 1

**Otrdienās, trešdienās, piektdienās: 12.00–18.00**

**Ceturtdienās: 12.00–20.00**

**Sestdienās, svētdienās: 12.00–17.00**

**Izstāde ir slēgta pirmdienās un oficiālajās svētku dienās: Līgo un Jāņu dienās (23.–24. jūnijā)**

**Pasākumi:**

**26. maijā** plkst. 15.00 “Sarunas muzejā” ar izstādes kuratori Daci Lambergu

**27. jūnijā** plkst. 17.00 tikšanās ar mākslas zinātnieci Eleonoru Šturmu (ASV)

**9. jūlijā** plkst. 10.00 starptautiska zinātniska konference „Latviešu māksla trimdā” mākslas muzejā „Rīgas Birža”

**11. jūlijā** plkst. 17.00 tikšanās ar izstādes dalībniekiem