I've been postponing writing about this, instead I keep reading, making notes and looking for more things to read. I think of different modes of reading, the reading of mitigated pleasure, a phrase picked up from Moyra Davey's *Index Cards* – sometimes ingesting words, gobbling them up, sometimes skipping lines like a flâneur, drifting through pages with a feeling that there is something else out there that I should be reading right now. *It's not that I'm mapless or lacking agenda, but my search takes an idiosyncratic route in an undefined expanse*. Sometimes underlining words and sentences with a painful precision – *streber, spießig*. Collecting, sampling, quoting, and collaging – a site of negotiation. *Memory figures in*.

I am writing to and for history and against it at the same time, to nameless figures with hands roughened by work, eyes measuring the distance. *Writing is oblivion in the name of memory*. Translation both betrays and preserves; it slips, carrying memory and history across a threshold – but *there is no antidote against the opium of time*. People with names from the past walking lengthy distances, wanting to know and hoping for change liberated by language, Liberty with capital L.

I meet the one from the current times – Raimonds Ķirķis, he meets the one from the old times – I dream of that meeting and I dream of having a meeting just like that. *I let myself drift, as to the depth of an ocean, to the depths of a dismal neighborhood of hard and opaque but rather light houses, to the inner gaze of memory, for the matter of memory is porous*.

The one from the old times, he tells me when I happened to see them for the first time by chance, wandering around while waiting for a train from the Valmiera station to the nearby Gaides House, it was around 1910, I entered the meeting room built in 1759, it had three pillars made in an unprecedented way of decoration that deeply imprinted itself in my memory as some ancient mystical phenomenon – a knob-like spherical element in the middle representing the rounded living moment that we currently exist in, clamped in by two poles with four sides for each cardinal direction. Beams, branches going up to the skies above, to the firmament of thoughts. Beams, roots going down to the past, the column connecting the earth with the skies, the incorporeal with the corporeal, holding the sky. Connecting the future with the past in the eternal present. Not to transform, but to be able to continue, to be able to be. *Heaven is belief in the future, endless meaning, endless narration*.

Forms of the meeting house bring up images of the canon – the patriarch of Modern Sculpture, Constantin Brâncuși (1876-1957), but then there's also the Shigir idol – an ancient wooden sculpture dated to 12,500 years ago – older than the pyramids, Marija Gimbutas (1921-1994) and her theories of Old European matristic cultures, and then I arrive at Pauls Kundziņš (1888-1983) – a Latvian contemporary of Brâncuși who was devoted to the preservation of the histories of Latvian building traditions and crafts, tranquil libraries and Stefans sending me self-digitised architecture magazines from the 1930's. As I got to know more about the construction method and history of the Gaides Meeting House, it became clear that it was one of the most significant monuments of local architecture, which serves as invaluable evidence of the building culture of long-gone times to this day, times when the words *Latvia* and *architecture* did not yet exist.

The building burned to the ground during the Soviet occupation – I've never seen it. One image remains: high contrast, black and white, celestial in the sense of the sky as much as the divine – fallen into grace, speaking into existence.

The text above consists of crypto-quotes by Moyra Davey, Jean Genet, Robert Glück, Julie Ault, Clarice Lispector, W. G Sebald and original writing of

Luīze Nežberte, May 2025

V. Lamsters, *Introduction to the History of Latvian Styles*, 2003
translated from Latvian to English in 2024

SUN POLES – as a pattern motif, could have originated from two opposing triangles being joined with an inclined square or circle. Its shape animates the surface of the wooden pillar by emphasizing the middle part. But perhaps it is based on the sun poles known as early as the Bronze Age.


1

Julie Ault, *The Double Edge of History,* 1997
How to balance multiple relations to history?

Alternatives to traditional historiographic practices might trace spatial and temporal configurations of interconnected events, activities, and associations of ideas nested in cultural circumstances, and by design provide spaces for multiple meanings, conflicting imaginations, conflicting "facts" and partiality. Historiography might be approached akin to artistic methodologies, utilize juxtaposition and artistic license, render ambivalently rather than declaratively, and ultimately acknowledge, not only in principle but as part of a historicizing method itself, that historiography is a creative as well as an interpretive practice: that it is a form of production.

Petrica Mogos and Laura Naum, *Totemism*, 2023

Lithuanian archaeologist Marija Gimbutas sees the totemn as a manifestation of folk cosmology where the sky above our heads is nothing else but a roof supported by wooden pillars. The poles connect and separate the earth from the sky, without them the human-nature relationship would perish and the world as we knew it would collapse.

Totems as embodied manifestations of common allegiance. Column-consistent presence in vernacular means of expression in so far as they have become canonized and made part of mainstream art history. This is telling not only of how efficiently the art system is able to appropriate and co-opt, but also of the aesthetic quality of these folk structures.


2

Gaston Bachelard, *The Poetics of Space*, 1957

At times we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being's stability - a being who does not want to melt away, and who, even in the past, when he sets out in search of things past, wants time to "suspend" its flight. In its countless alveoli space contains compressed time. That is what space is for.

Raimonds Ķirķis, *manuscript about an encounter with time*, 2024
translated from Latvian to English in 2024

One could think: the sky doesn't have any height yet. Softly silently to me, hidden away from prying eyes by a great crooked pine tree in the middle of a field. The entire sky still together, no layers, standing whole as it always has. The sea is sloshing in the distance, but the pine tree still stands here, above the nearby cluster of birch trees. I measure one eyeball-distance behind another, as far as it can reach. This much to that side, the same to the other, up again, back down. This is the way eyes travel. They nevertheless but run up against themselves but drop during rainfall.

I later came to Stabu Street, and the one from the old times, I – I took him with me for a walk. He grabbed me by the hand so that we circle the pole on the same side, not like grudge-bearers who go willy-nilly. Our conversations became so trusting that, once each of us got a drink and sat down under the roof rather far away from the rest, I sincerely revealed to him my heart and inner need. The rainy streets were flooding, full of warmth. My heart was swirling.

Another time, standing in the room, the darkness thick above our heads, we discoursed at length about JC's wounds. Having come into a new faith, we harkened to what others had to opine upon this matter. Yes, he is a Latvian, but nevertheless used these exact words, calling it a new faith – in JC's wounds he sees himself and his brethren, prostrated and bruised. Is that true? Did sir preacher ask what this new faith is and what it believes in? At that, anyone who understands even a little bit of Latvian knows that 'new faith' sometimes means a new habit, a new way, a new method. But it never means license.

Time will put everything in order, at least if it doesn't overflow. A vast measure of rightful obeisance did I wish upon him, my old friend, as he rose to his feet to depart. I remained alone by the pine tree in the middle of the field, my back leaning against the sky.

enciklopedija.lv
translated from Latvian to English in 2024

In 1729, the first Moravian (Hernhutian) pastors arrived in Livonia, mainly German and Czech craftsmen under the leadership of carpenter Christian David. To spread their religious beliefs, they composed and distributed handwritten books in Latvian. Initially, these manuscripts contained spiritual songs and sermons. Gradually, other genres were developed, such as statutes, diaries, life stories, mission descriptions, genealogical literature, Christian folklore, secular literary works, epistolary writings, and historical reflections. These texts were copied and spread from one congregation to another. Writing and copying various texts became a routine and widespread activity among thousands of Latvian peasants in the Brethren community in the Vidzeme cultural region.

A characteristic style, based on heightened emotional experience and sentimentality, emerged in these writings. The sermons and songs were Christocentric, often involving dialogue with Christ and a poetic portrayal of Christ's sufferings, frequently including naturalistic metaphors and an emphasis on personal salvation experiences. Some ideas expressed in these manuscripts, such as social injustice and human equality, played an important role in the consolidation of Latvian society and peasant unrest. The texts reflect a strong influence of Pietism, which emphasized the importance of emotions in religious experience, the harmonious unity with God, and spiritual self-improvement. Mysticism and a tragic worldview are also present, highlighting the opposition between the individual and the world, forming a counterpoint to orthodox Lutheranism and theological rationalism.

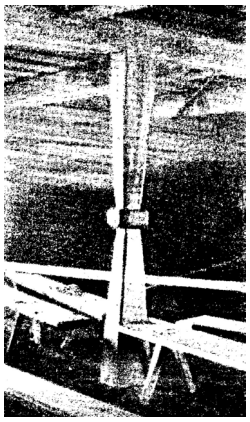
These manuscripts are regarded as the first expression of Latvian literary activity, a unique part of cultural heritage, and a philosophical literary phenomenon rooted in world culture.


3

Henri Lefebvre, *The Production of Space*, 1991

In the beginning was the Topos. Before – long before – the advent of the Logos, in the chiaroscuro realm of primitive life, lived experience already possessed its internal rationality; this experience was producing long before thought space, and spatial thought, began reproducing the projection, explosion, image and orientation of the body.

Nothing disappears completely ... In space, what came earlier continues to underpin what follows ... Pre-existing space underpins not only durable spatial arrangements, but also representational spaces and their attendant imagery and mythic narratives.



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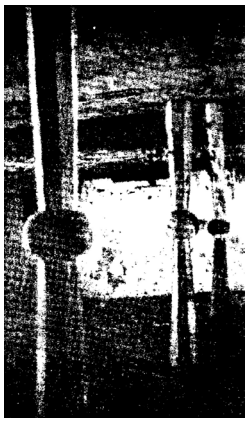


5

Pauls Kundziņš,
The Latvian Farmstead, 1974
translated from Latvian to English in 2024

The first adherents of the Moravian Brethren from among the Latvian peasants, who had participated in the diaconate in Valmiera and in the congregations held on Jēra hill, began to gather with the people of their neighborhood in the larger spaces of the farmsteads, mainly in the granaries, but also in the threshing floors during warmer weather. There, their own deacons, with their pastor at the head, held devotions and sang spiritual songs, attracting participants even from further afield.

As the number of brothers grew, special buildings were erected for the larger congregations. As mentioned, they were first built in the Straupe parish, soon after the Valmiera "congregation granary", though still with the help of the owner of the manor, and a few years later the peasants had already built three halls on their own. This is testimony to the fact the spiritual awakening had also brought about the ability, in spite of the oppressions of serfdom, to carry out works that had never been undertaken before, in a spirit of brotherly co-operation and selflessness. Consequently, the members of the movement set out on drawing the "good news" from the sources of light on their own, and to make their thoughts and feelings known to others. Even the elderly learned to read and write, so that they could read the scriptures and the "lovely songs" for themselves, as well as to exchange letters with other brothers and sisters or write their own memories of the spiritual awakening they had experienced.

The places where the prayer halls, these "tents of God", were built were picked so that each would serve its own district. In places where the activity of the Brethren was livelier, the distances between the halls were about 20 km, but in the north, and especially in the south of Vidzeme, prayer halls were few and far between. The choice of location also depended on other circumstances: land for these buildings was usually allotted within the boundaries of the homesteads of those farmers who were particularly zealous members of the Brethren. Land was also sometimes given by country noblemen favorable to the movement. The prayer halls were not directly incorporated into the homesteads. A nearby place was picked instead, usually a quiet, lovely location covered with trees. And if there were none, trees were planted, because people tried not to let the worldly life interfere in this place of worship of God.

The main room of the building was a large "chamber of prayer", usually facing east, with rows of pews – men on the right, women on the left. Under the windows on the east wall were benches for the deacons and singers, and behind the table a place for the pastor. One prayer hall of a primitive character has only a small room for the pastor annexed to the side, but for the most part there were the following additional rooms: the pastor's room and waiting rooms for the parishioners, and separate "entrances" for men and women. Since the members of the Brethren also came from further afield to congregate, often as early as Saturday evening or at night on major festivals, these rooms were also used for sleeping and rest. In order to keep the rooms warm in winter, a large fireplace was built into the space, which heated all the rooms as much as possible. Sometimes, granaries were rebuilt to hold the congregations, and in Mežuļi an annex was added to the prayer chamber, where the horses of the visitors were kept in winter.

The prayer halls were built using vernacular building methods, hardened in tradition. In order to obtain particularly strong and healthy trees for the log frame, people often traveled to distant forests. The trees were often left unsquared when they were being built in, and the grooving and joining of the corners of the house was carried out with the utmost care. The roofs of the prayer halls were usually four-pitched, thatched and often with a wider wing on the entrance side. In the second half of the 19th century, nailed split, sawdust and shingle roofs began to appear.

When building the large space to hold the communion, the matter of what type of ceiling to install had to be resolved. This was achieved by incorporating post-supported bearers to relieve the beams. In some places, a single pole was enough (in Mežuļi, Cepļi and Zīvarti), while others required several (in Gaides, Kalējiņi). The ceilings were usually made of twilled planks, but the older buildings, e.g. in Gaides, had ceilings supported by horizontal beams. The floors were made of planks, but, in the early days, pressed clay was likewise enough. Members of the Brethren from the surrounding area volunteered for the building work, either by working unpaid on the site, donating materials and finished products, or by donating money. The cash costs of the construction were thus significantly reduced. For example, a mere 74 roubles were spent on erecting the prayer hall in Šautuves in 1850. The enthusiasm the people had for donating is attested to by the following example: in 1814, as a prayer chamber was built in the Cepļi farmstead in Vecpiebalga, a housewife from Smiltene arrived with a wagonload of long-straw for roofing in the bitter winter weather, together with her baby wrapped in a woolen shawl. She had to travel about 100 km there and back.

The building accessories donated from different areas explain the prayer halls that feature different types of windows or doors, different sizes of stove bricks, etc. In particular, a large number of individual crafts were donated, such as door and window fittings, ceiling and wall lights, and larger pieces of equipment.

Everyone tried very hard to do their very best as they built these places, knowing that everything had to be appropriate and nice in a building made to honor God, so as to put the worshippers, who gathered there in their best homemade clothes, in the same mood. They refrained from rich architectural decorations, instead decorating the rooms with greenery and nature's bounty – birch boughs, fragrant herbs, and wreaths. The closeness to nature was also expressed in the relationship of the building to its immediate surroundings, designed as a tree-lined outdoor space, removed from the outside world. The entrance side of the building was oriented this way, often with a longer bench placed under the wide roof wing. In front of the wing, on a green lawn, in warm weather, so-called "circulars" were held. These were devotions with prayers and singing, both communal and separate for married people, men of marriageable age, daughters and sons.

Just like the general character of the prayer halls reflected a type of tradition-steeped construction that had developed through the construction of farmsteads, the handful forms of decorative architecture, especially from the 18th century, contain echoes of the earliest past of vernacular building. For example, the Gaides prayer hall had decorative designs at the ends of the elongated

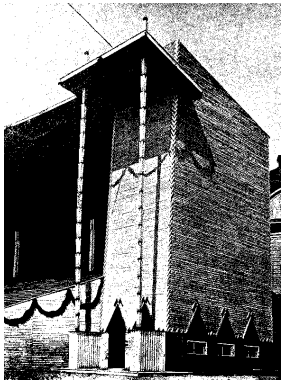
corners of the base layer, a technique which is only seen in the upper crowns supporting the roof overhangs in farm buildings. But what is particularly remarkable in this building is the decoration of the inner columns that feature a knob-shaped middle, against which were turned the pointed ends of the columns. A similar pillar supports the ceiling of the later Mežuļu prayer hall, while four such poles formed the porch of the granary at the Lejascepļi farmstead in the Lenči parish, Cēsis district, which at some point was the local center of the Brethren parish. It should only be noted here that, in their efforts to give the poles a refined appearance, the builders of the prayer halls did not look for models in churches, manors and towns, where the Baroque classical column with a capitol and a base was then the dominant architectural style, but instead stuck to the characteristic forms of vernacular construction. It was only towards the end of the movement, in the second half of the 19th century, that the influence of the official church began to manifest itself in the congregation houses, with attempts being made to build an altar and a pulpit to replace the deacons' pew and table.

Until that time, the spatial solution and arrangement of the congregation houses – which, despite schematically corresponding to the "German-brethren" method, which the carpenter Kr. Dāvids must have had in mind as he built the prayer halls in Valmiermuiža – was completely in line with the building practices of the Latvian builders. This was especially true of certain crafts and furnishings. Even the forged ceiling lights mentioned in connection with the new buildings of Valmiermuiža were not alien to Latvian folk art, as evidenced by the prehistoric two-forked candlestick found in the Talsi castle mound.

In this way, the prayer halls became more intimately integrated with Latvia's national building customs, marking a unique case in its history when these building practices, in the sacred task set by the nation itself, further developed its traditions and assumed an elevated expression, just as it happened when other nations had built temples and cathedrals as part of their cultural development.

Nicolas Bourriaud, *Postproduction. Culture as Screenplay: How Art Reprograms the World*, 2002

There is fertile static on the borders between consumption and production that can be perceived well beyond the borders of art. When artists find material in objects that are already in circulation on the cultural market, the work of art takes on script-like value: "when screenplays become form" in a sense.



6

Raili Marling, *Feeling Historical: Postsocialist Affect in Estonian Fiction*, 2023

I maintain that a sharp differentiation of affect and emotion "negates how that which is not consciously experienced may be mediated by past experiences." The fact that something produces precognitive bodily intensities does not mean that the underlying cause is not socio-historical or cultural.

These are not ordinary times because of the fraying of the ideal of a rational public sphere and its replacement with fractured and fractious affective publics. Although in the 1980s, Fredric Jameson (1984) mourned the waning of affect under late capitalism, now we are drowning in affect. Paranoia is "the ordre du jour" across the political spectrum.

Postsocialism is not a geographical concept ..., but a temporal one, an "ontology of time"… Nevertheless, being postsocialist also Specifically positions Eastern Europeans, not in a specific decade, but in an unusual temporal dislocation, forever "lagging behind" the West in a futile attempt to catch up, to join a shared sense of time … use the term "postsocialist" to indicate a specific relationship with time: being positioned in the aftermath of significant historical events and locked into a past that the West has left behind. The adjective "post-socialist," in this conceptualization, is not a tool of easy periodization but an example of "looping temporality" ... The end of socialism was supposed to return us to a shared time, but our temporalities have not been synchronized.

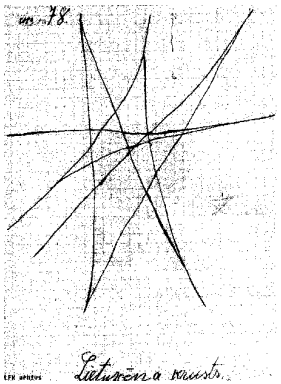
... can also be a space of chafing against the inconvenient granularity of other lives to feel – even if in tension – with others. Being in relation with others is accompanied by tension, but this tension forces us to "shift a little while processing the world". This tension is part of being human and inhabiting a historical time – as well as becoming conscious of being either in or out of time.

Andrea Fraser, *Why Does Fred Sandback's Work Make Me Cry?*, 2006

So this is my problem: I don't believe that art can exist outside of the field of art, but I also don't believe that art can exist within the field of art. For me, art is an impossibility. And if art is impossible, then artists are also impossible, and I myself am impossible. To the extent that I exist, I can only exist as a compromise, a travesty, a fiction, a fraud. The only integrity I can hope to recover is by trying to make sure I'm never misrecognized as anything else.

William Shakespeare, Sonnet 64, 1609

When I have seen by Time's fell hand defac'd
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-ras'd
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminate,
That Time will come and take my love away.
This thought is as a death, which cannot choose
But weep to have that which it fears to lose.



7

Timothy Morton, *Portals*, The Baltic Atlas, 2016

Everything in a building is a portal, not just the portals. An architectural construction is a portal through which I can experience something that isn't me, with or without some empirical guarantee that something that isn't me actually exists. A work of art is thus on the side of reality, albeit in a magical and strange way.

These portals will in turn allow us to glimpse something basic and profound about what things are in general, because to be a thing at all is to be a portal. A portal is a place where past and future meet without touching.

So how is it that everything is a portal? Because we don't know how it will turn out. Nothing knows how it will turn out. The thing itself doesn't know. Further-more, knowing is just one mode of accessing a thing. You can stroke a thing. You can eat a thing. You can ignore a thing. You can watch rain falling onto a thing.You can burn a thing. You can love a thing. There's nothing particularly special about "knowing" that makes it the top access mode. Let me repeat: unless you are anthropo-centric, there's nothing particularly special about knowing; something we should all agree upon if we've ever studied evolution theory. It's not as if consciousness and thought are the bonus prizes for being highly evolved. And that's because of something quite simple: in evolution there is no high or low.

A life form is not more or less evolved than another life form.

Evolution is radically non-teleological. We could call this aspect of a thing withdrawal or we could call it openness. To be a thing is to be open. Like a portal.

No straightjacket can be made tight enough to contain everything all at once forever. There is wiggle room; things can happen.

Pauls Kundziņš, *The Architecture of a Farmstead*, 1974
translated from Latvian to English in 2024

This sculptural element is designed like a ball, cube or other stereometric shape. There are also poles where a combination of these shapes extends from the middle of the pole to its ends. Studies have been carried out on these disc- and knob-shaped decorative forms in ancient wooden architecture. It should only be noted here that these forms of decoration are related to the craft of making log buildings. Both ends of these decorated poles and lintels were used in construction, so that only the middle could be ornamented. By chopping and whittling in the direction of the grain, and also by cutting the shavings in a transverse direction to prevent the wood from splitting, a protruding part was created, which was turned into a decoration according to a pre-planned design. In both cases, the formations are conceptually related: the vertical poles are transformed into free-standing sculptures, and the lintels into profile-shapes.

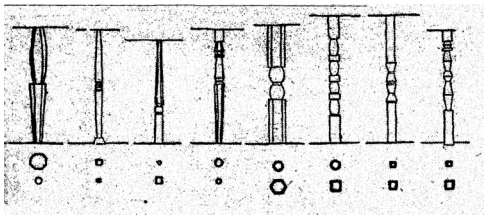
Two abstract decorative forms of wooden architecture, poles with a knob-shaped element (bumbuļstabi) and disc-shaped element (rimbuļkoki), were also widespread in the old days. The forms in question were widespread throughout the vast area of northern European timber construction, in the middle of which lies the Baltic Sea. Two finds are particularly important for the chronology of these forms: one from Norway, where woodwork from the 9th century AD was found in Viking ships that were excavated from a bog; the other concerns clay cremation urns found in Pomerania dating to about 500 BC. These urns feature small houses standing on stilts resembling the poles with a knob-shaped part. Granary buildings of this kind have been found in Scandinavia and northern Russia in regions inhabited by the Karelians even in historic times. The migration of such-like ornamentation even to areas where stonemasonry prevailed is evidenced, for example, by their imitation in the buildings of Northern Italy and Spain, where these forms originated after northern peoples settled there during the Migration Period. These decorative forms played a role in the development of Northern European wooden architecture that was similar to the role of capitals in classical architecture, which spread as far as other continents together with Western European culture. These forms mark the places where one or the other of these cultures had developed or passed through. In Europe, they have long coexisted, separated by the Great Plain, which causes the continent's rivers to flow northwards to the Baltic and North Seas, and southwards to the Mediterranean. These two cultures began at about the same time, no later than the first millennium BC. In the Middle Ages they came into contact with each other, influencing each other, until they merged together into a common European culture, which is now beginning to lose its dominant role under the influence of other continents.

The decorative forms of northern European wooden buildings seem to indicate that they also followed ancient Indo-European migrations, with linguistic evidence (the affinity between the Baltic languages and Sanskrit is particularly noteworthy here) indicating that these migrations reached as far as the Far East. Stone representations of these forms can be found in Lycia and Iran, while wooden ones have been discovered in Afghanistan, Pakistan, Ceylon and even on Sulawesi island. It should be noted that the great Asian peoples, the Chinese and the Japanese, who also developed wooden architecture, are not familiar with these forms, as their different approaches and sensibilities gave rise to distinct traditions of wooden architecture. At first glance, it seems unlikely that these decorative forms in architecture could serve as evidence of a continuity that has survived over millennia, linking peoples that have since been scattered far away from one another. It has been suggested that these elementary geometric forms, which express the material of wood and the way in which it is worked, may have arisen independently in different areas and at different times. Such objections are, however, refuted by the data that has been obtained, albeit piecemeal, about peoples whose interconnections are certainly demonstrable. For example, on the coast of the Baltic these forms have been preserved from Viking times until recently, but were also present there around 500 BC and reaching as far as the Mediterranean in the meantime through the migration of different peoples. Crucial evidence that wooden architecture influenced even the development of classical capitals – by the way of its characteristic decorations – is provided by some examples from Iran, which show an affinity with the Ionic capitals.

After a long trek through time and space, we can turn again to the Latvian farmstead

and the ornaments of its buildings, saying that there are examples which, steeped in long-standing traditions, fit in perfectly with the typical forms that emerged in the early wooden architecture of Northern Europe. If we count the Finns, Karelians, Estonians, Lithuanians and West Slavs to the east of the Baltic Sea, this wide area is even more diverse and rich in form than the areas west of the Baltic Sea. It should be acknowledged that the Latvians, together with other Baltic peoples, have been active co-creators of the wooden architecture of northern Europe and, judging by the inventory of prehistoric tombs, of the culture of this part of Europe in general since a very long time (which cannot be definitely ascertained), maintaining close contacts with the surrounding peoples who participated in shaping this culture. There is no shortage of evidence that such contacts extended in a westerly direction, but linguistic affinities as well as some of the aforementioned features of wooden construction suggest that they also extended from the Near East to the Far East. There was a different character and form to the way in which Latvian vernacular construction came into contact with the historical architectural styles that, starting in the Middle Ages, spread to the eastern shores of the Baltic Sea through the construction of colonist buildings. The art of Western European styles developed in Latvia alongside Latvian folk art, and it is natural that these two fields should have come into contact from time to time, especially in the field of construction, because when building castles, churches and townhouses, the settlers tried to stick to the forms of the styles of the period, while making extensive use of local labor in the construction work.

Thus, coming from the country homesteads, Latvian craftsmen and workers on the one hand became co-creators in these unfamiliar construction tasks, but on the other hand, one or two innovations in technique and formal language also found their way into the countryside. In cases when they were motivated on the grounds of following fashions, these innovations soon disappeared again, because in building and establishing his homestead, the Latvian peasant was accustomed to accepting nothing new that had not been thoroughly tested and found to be of use. But it was sometimes indeed the case that the people adopted a useful innovation or a borrowed decorative creation according to their own needs and tastes, this way adding to their inherited traditions.



8

Nicolas Bourriaud, *Postproduction. Culture as Screenplay: How Art Reprograms the World*, 2002

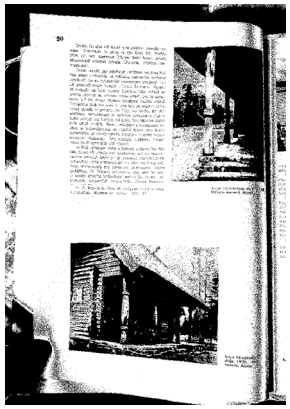
… artists' intuitive relationship with art history is now going beyond what we call "the art of appropriation," which naturally Infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective idea of sharing.

M. Kaudzītis, *The Moravian Brethren in Vidzeme*, Gundars Ceipe, 2014 (Rīga, 1877. Printed at M.Jākobsons' printing house on Vēveru Street, opposite the linen scales), *translated from Latvian to English in 2024*

And you, dear reader, will have guessed by now that the building we sat down in front of at the beginning of our talk, wanting to hear what it had to say about itself, is a prayer hall or chamber. Now you know a thing or two about its birthplace, history and nature. We could listen much longer, but it is late by now, and the moonlight glistens like quicksilver upon the waves of the lake before us; the whole world is as calm as if it had never seen unrest in its time; all the buildings, great and small, high and low, stand as amicably with one another as if there had never been enmity between them. Laughter and weeping, happiness and heartache, affinity and enmity, all are slumbering; but this building looks like a wise young lady wide awake. Look out of the window, and see how everything stands there lit by the moon, as if it had been arranged for a festival. There are aspen and birch branches, already gilded, tucked behind the beams; a few wreaths made of wild and the most familiar of garden flowers are arranged along the walls; the table and pews are all shiny, everything is in its own order.

Raimundas Malašauskas, *Paper Exhibition*, 2012

By the way, never listen to people who try to refer to this moment as timeless. 'Timeless' is a lame invention used to justify a total disengagement with time. 'Timeless' is characterized by eternity and oneness. Delete this message as soon as it arrives.



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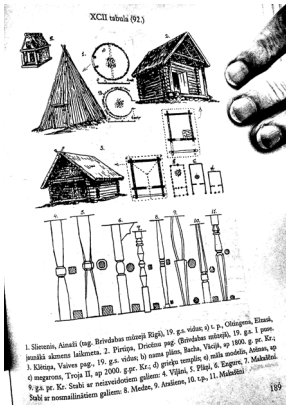

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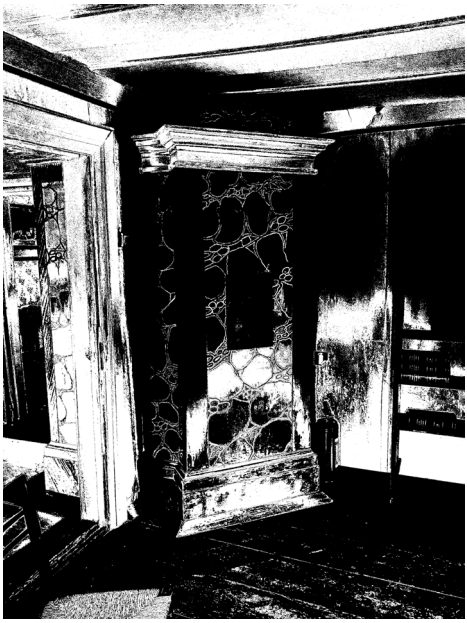

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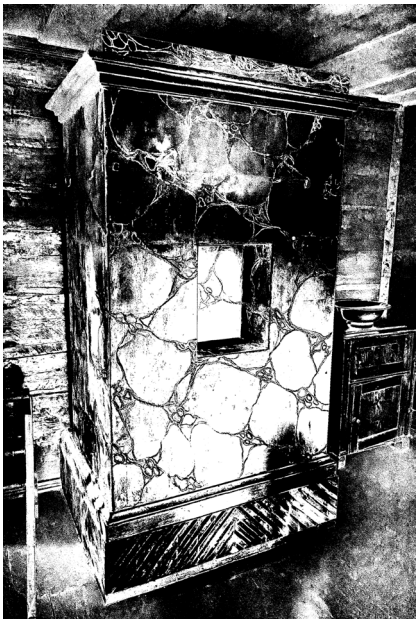

11

1 Shigir Idol, 2.8 meters tall – possibly more than 5m originally, discovered: January 24 1890; Perm Governorate, Russia, dating back to 12,500 years ago
2 Constantin Brâncuşi, King of Kings (Le roi des rois), 1938, Oak, 300x 48.3x 46 cm
3 Constantin Brâncuşi Endless Column version I, 1918, Oak, 203.2 x 25.1 x 24.5 cm
4 Mežuļu Meeting house, built in 1769, Latvia
5 Gaides Meeting house, built in 1765, Latvia
6 Pauls Kundziņš, VI Latvian Nationwide Song festival bandsand, 1926
7 Lietuvēns's cross, Ūziņu elementary school collection, Digital archives of Latvian folklore: garamantas.lv, 1933
8 The formation of pillars in Latvian vernacular buildings, Pauls Kundziņš, *Latvijas Architektūra*, No. 1 (01.07.1938)
9 Folk architectural decoration motifs in our new buildings, Pauls Kundziņš, *Latvijas Architektūra*, No. 1 (01.07.1938), photo: Stefans Pavlovskis
10 Hand of Valdis Celms on top of V. Lamsters, *Introduction to the History of Latvian Styles*, 2003, 2023
11 Hand painted stoves at the Memorial Museum of the Brothers Matīss (1848-1926) and Reinis Kaudzītes (1839-1920), Kalna Kaibēni, Latvia 2024

Thank you to Luisa Berghammer, Eva Engelbert, Ludwig Kittinger, Hans Schabus, Susanne Geiger, Stefans Pavlovskis, Sebastian Koeck, Thilo Brämer, Paul Spendier, Philipp Hornung, Johanna Werschnig, Inga Meldere, Valdis Celms, Raimonds Ķirķis, Lauris Veips, Ieva Raudsepa, Artūrs Čukurs, Mira Samonig, Kirils Ēcis, Guna Zariņa, Tatjana Nežberte, Artis Nežberts

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