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**4. EIROPAS LATVIEŠU DZIESMU SVĒTKI**

**JURIS SOIKANS  
&  
NIKOLAJS SOIKANS**

**AT LEIGHTON HOUSE GALLERY**

12 Holland Park Road, London, W. 14.

19th July — 6th August 1977

Weekdays 11 a.m. — 6 p.m. Saturday 11 a.m. — 5 p.m.

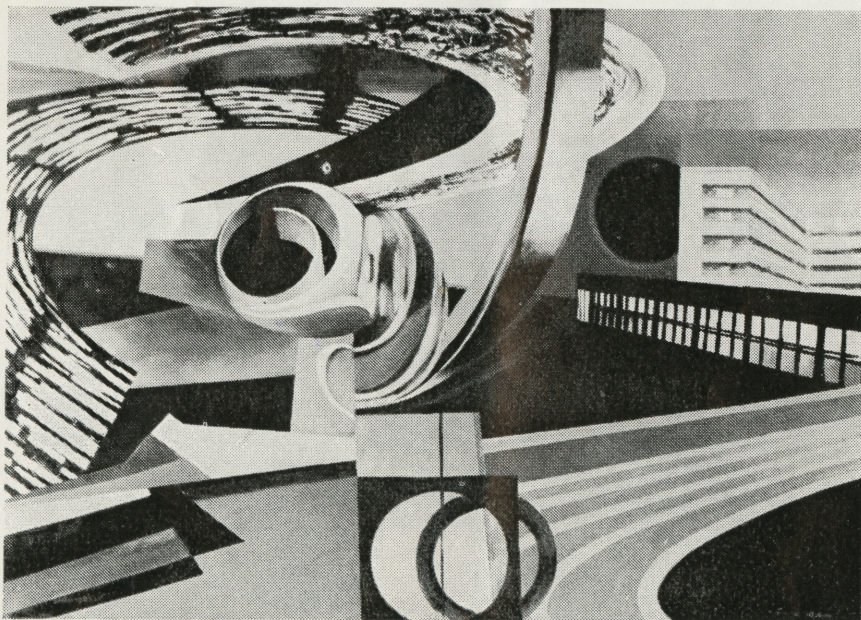
**THE 4th LATVIAN SONG FESTIVAL IN EUROPE**

London, 26th — 31st July, 1977

**INCLUDED IN THE OFFICIAL PROGRAMME  
OF EVENTS COVERING**



**The Queen's Silver Jubilee  
London Celebrations 1977**



Juris Soikans — Mag. Real. 28/1974. Oil. 149 × 100 cm.

78

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Latvijas Nacionālā  
BIBLIOTĒKA

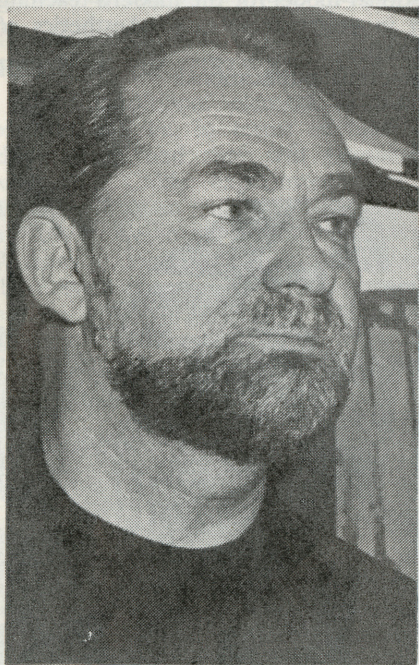


NIKOLAJS SOIKANS

VECS UN JAUNS

## JURIS SOIKANS

1	«Mag. Real. - 7/72»	100 × 140
2	«Mag. Real. - 10/72»	100 × 140
3	«Mag. Real. - 11/73»	140 × 100
4	«Mag. Real. - 15/73»	140 × 100
5	«Mag. Real. - 18/73»	100 × 140
6	«Mag. Real. - 21/73»	100 × 140
7	«Mag. Real. - 25/73»	140 × 100
8	«Mag. Real. - 28/74»	140 × 100
9	«Mag. Real. - 29/74»	140 × 100
10	«Mag. Real. - 30/74»	140 × 100
11	«Mag. Real. - 32/74»	140 × 100
12	«Mag. Real. - 33/76»	140 × 100
13	«Mag. Real. - 34/76»	140 × 100



## NIKOLAJS SOIKANS

14	Pilsēta	City	110 × 158
15	Pilsēta	City	110 × 158
16	Pilsēta	City	110 × 158
17	Ainava	Landscape	160 × 117
18	Ainava	Landscape	160 × 117
19	Ainava	Landscape	160 × 117
20	Pilsēta	City	110 × 110
21	Pilsēta	City	110 × 110
22	Ainava	Landscape	160 × 117
23	Ainava	Landscape	160 × 117
24	Ainava	Landscape	160 × 117
25	Ainava	Landscape	160 × 117



## ***Juris Soikans and his art***

«To me art is not a kind of reverie, but an intellectually controlled articulation of subjective aesthetics through the medium of visual perception. The scientific and technological discoveries deepen the feeling for the reality of the visual world and confront me with new problems, because every new theoretical discovery demands to be transformed into a new artistic that is to say aesthetic expression. We live in a technological age and therefore my art has not remained unaffected by the technical revolution. Thus my oil-paintings reflect the formal change of the colours and forms of our environment. As the human eye sees the world predominantly through a veil coloured by technology I hit upon the idea of replacing in my paintings the colours of nature with the quality of colour dictated by technology in order to document our environment in the way that modern vision reveals it.»

JURIS SOIKANS.

Born 1920 in Ludza, Latvia.  
Artist, graphic artist and pedagogue of art.

Education at the Academy of Arts in Riga.

1949 Goppers Prize in graphics.

1951 Papal scholarship in Rome.

1973 Zarins Prize in graphics, USA.

Winner of several competitions (Sgrafitto, graphics inter alia).

Graphic composition of more than 100 books.

Own exhibitions or participation in about 160 exhibitions in Austria, Canada, Denmark, England, France, Germany, Italy, Latvia, The Netherlands, Soviet Union, Sweden, Switzerland, the USA and Vatican.

Works in possession of the regional governments of North Rhine Westphalia, The Rhineland Palatinate, Bavaria and in possession of both museums and many private collections of art.

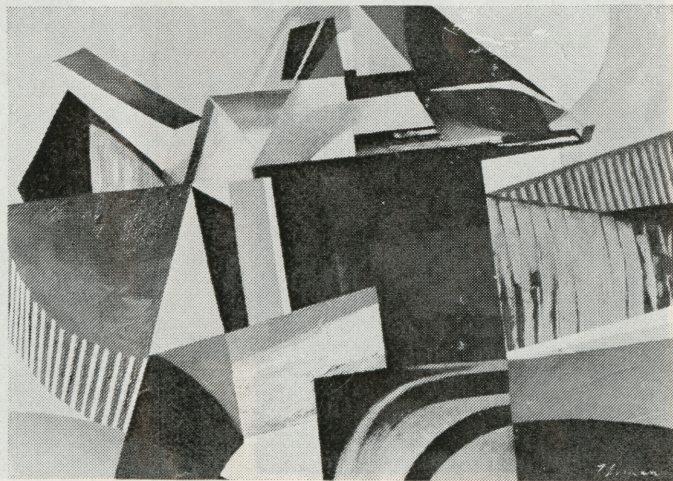
Since 1966 pedagogue of art at Helmholtz Grammar School in Dortmund. As a pedagogue of art Soikans develops his own educational model for the modern teaching of art in grammar schools «Aesthetics of Cybernetics».

Numerous publications.

Juris Soikans —

«Mag. Real. - 3/1971»

Oil, 140 × 100 cm



## NIKOLAJS SOIKANS

Nikolajs Soikans, dzimis Ludzā, 1926. gada 9. septembrī, ir sava laikmeta dokumentētājs. Šāds konstatējums var izklausīties pēc atpalcības laikā, kad tēlotājas mākslas izpausmes mēģināts reducēt līdz tīrai nejaušībai (happenings). Ar šādu rotaļāšanos Soikanam nav pa ceļam; viņam ir kas ko teikt un drosme to pateikt. Kara un bēgļu gadi izjauca viņa skolas izglītību, bet viņam bijusi laime augt izcilu mākslinieku sabiedrībā. Ģimnazijā Rēzeknē viņa mākslas skolotājs bija Jānis Gailis, vēlāk Rīgā Jānis Kalmīte. Rīgas gados, ar Aleksandra Junkera un Jāņa Plēpja ierosmēm viņš ieiet melnbaltajā grafikas pasaulē un nav to vairs pametis, kaut parādījies arī ļoti delikātu krāsu noskaņu izjūtu liela formāta gleznās. Bēgļu gados Libekā Nikolajs Soikans darbojās gar dekorācijām Fr. Milta darbnīcā, daudz viņš guva no sava brāļa Juŗa, un tad nāca pats bargākais skolotājs: dzīve ar gūsta un bēgļu nometnēm un izpostītām pilsētām. Šai pieredzē radīts simboliskais šā laikmeta tēls — izstumtais izpostītā ierastās dzīves vidē.

Anglijas gaitu sākumā Ročdālē radušos grafikas darbus mākslinieks parakstīja ar

pseudonimu Niklo de Martell. 1952. un 1953. g. iznākušas divas linogriezumu mapes, kas rāda Anglijas strādniekus panīkušas rūpniecības pilsētas vidē. 1954. g. iznāk kokdzelumu un linogriezumu mape Ciešanu laiks ar okupācijas un bēgļu laika atbalsīm. 1955. g. izdota mape Akmens sprostā, kuŗas 13 griezumū rāda pasaulē izmesto jaunieci Westward Ho darbu akcijas bezcerīgajā vidē. 1964. g. mape Abstraktas impresijas liecina par iespēju meklēšanu paletes naŗa tehnikā. Visraŗīgākais Nikolajam Soikanam ir 1965. gads, kad iznākušas četras mapes: plaŗais drāmatiskais lino un kokgriezumu krājums Izstumtie, kuŗā sakopoti no 1948. - 1954. g. radušies darbi; (1977. gadā tas izdots otrreiz palielinātos attēlos); Zīmējumi 1945. - 48. g. ar Vācijas pilsētu to gadu ainām; japāņu paletes naŗa tehnikā no 1962. - 63. g. radušies zīmējumi, pilsētu un lauku ainavas; un visbeidzot Res humanae ar gada skaitli 1965 titullapā un 1966 kā izdevēja gadu. Šo pēdējo gribas apzīmēt par visskaistāko un tehniski vērtīgāko N.S. grafiku krājumu. Te radīts cilvēks bez fona, tātad izstumtais, kam viņa tēvzeme vai dzimtā vieta laupīta, taŗu viņš pārspējis iznīsumu un iekļuvis kādās paŗa atrastās debesīs.

### REVIEWS OF JURIS SOIKANS' ART

«The traditional element in Soikans' pictures will be, in terms of time, even closer to us, and they will associate his work with Cubist experiment, with such names as Picasso and Juan Gris in France or C.R.W. Nevinson, Wyndham Lewis and William Roberts in England. Additional to these elements, are those aspects of the picture series which belong to Latvia and to Juris Soikans as an individual artist. These speak for themselves to the eye, and through the eye, to the mind.»

John Brophy. From the book  
"UNDER THE STRANGE SKY",  
London, 1957

«The technique and style of the extraordinarily gifted Latvian can hardly be categorized or be associated to any school of art. A harsh, plastically matured, sometimes even surprising simplification of the essential is characteristic of him and his creative work which, at first glance, cause the onlooker to transfer from the optically

presented world to the innerly moving world of cognition.»

DIE RHEINPFALZ, 9.12.1958

The Balt's spiritual ties with the West are unmistakable, yet Soikans is free of the spiritual and intellectual division of the Western man, even if he knows its symptoms and can judge its underlying reasons. He is one of those rare persons to whom the unity of Western culture is not an empty phrase but rather a living treasure from which they draw their strength.»

Erich Gabbert. From the monography  
"SOIKANS", München, 1960

«In his compositions Soikans works upon imaginations taken from the world of technology, nature, cosmos. He combines and contrasts the different colours in variations in his pictures and, depending on the coordination of colours, his works of art appear static or moved, light or heavy.»

MÜNSTERSCHE ZEITUNG, 17.9.1973

## **Abstract expressions**

Self-taught, but trained by his brother and other well-known artists, Nikolajs Soikans found an expressive form which is of a strong expressionist nature, reminding one of some big German expressionists, and which is obviously in him. This would be, in the colour field, a way he should follow up, with an increased abstract element.

Quite different types are his spatula drawings in black and white, which, according to his own words, are decidedly emotional throughout. Here we have delicate, and, at the same time, vital works, whose individual attraction one cannot miss. And the unusualness is, that reality and transcendence overlap one another, that the original impetus comes into shapes which, in an optical way, were never intended.

Nikolajs Soikans is convinced — and many things bear it out — that our modern society is going more and more towards internationalised art all the time. Actually there are no national characteristics to be traced in his works, to which

his long exile has contributed. Likewise, Latvians always tended in cultural respects to lean much more to the West than to the East, which is easily proved historically.

It may be that to some viewers the approach to these works does not come easily — but this is already a positive factor.

Indeed from their composition the works are first rate, in no way illustrative, though with good intent one can find illustratives in some of them, for example, a harbour, sail, old ruins, a town being built, bringing out the southern character. But this is finally more by chance, not intended from the first stroke of the spatula.

Fundamentally, it is evident that with Nikolajs Soikans there is the «drawing fulfilment» of the works without any rational or metaphysical background, even if it appears like that sometimes. And it is the double plus of the works — one can view them from their formation — one can, however, also find mystery and vision in them if one wants to.

**Erich Gabbert.**

### **NIKOLAJS SOIKANS' ART AN EXPRESSION OF PROBLEMS PRESENT AND PAST**

Nikolajs Soikans is a definite man. No room for indecision. His art and his past have made him that way.

N.S., parts office manager at Leicester Plant, is a highly regarded artist who has exhibited in some 30 shows throughout the U.K. and West Germany — and in Canada and the U.S.

His work makes a strong statement. Particularly his prints. Many of them reflect a grim past.

N.S. was born into an artistic family in Ludza, Latvia, where his father had been a district official. His mother had attended the art academy in St. Petersburg, Russia; his brother, the academy in Riga. Nikolajs showed an early interest in art. But war and politics interfered.

In 1947, N.S. came to the U.K. A year later, he married a Latvian girl he had met in Germany. In 1952, he received a degree from the Institute of Export in London.

Then in 1955, he joined Caterpillar Ltd. as a traffic clerk.

While many of his linoleum prints starkly portray the impact of war and its aftermath, his more recent — and his more dominant interest — is in the abstract rather than the more representational views of persons and objects.

The impact of some of his canvases — city scenes, for example, with the perspective foreshortened as by a telephoto lens — is overpowering, even disturbing. His paintings impart the crowding, the confusion, the sense of captivity present even in modern peacetime life.

N.S. confines his pallet to just three colours. «The limitation provides a challenge», he says. «Art is like music — you must start with the fundamental principles. Then it can become a matter of search and experiment. You try to express your feelings in various ways. You try to solve a problem.»



AINAVA

NIKOLAJŠ SOIKANS

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