

The violent bear it away. 120x190cm, acrylics on canvas. 2019

“The Violent Bear It Away” is a painting that attempts to depict a fugitive moment of apocalyptic transgression that separates profane and sacred world. It is created as a reaction on the contemporary situation in which, as said by German philosopher Dietmar Kamper, *after several millennia of mankind's pacification we have to state an unexpectedly strong surge of violence on earth*. Everything changes, flows and exists in continuous movement, however, for the artist it is important to depict the moment in which daily violence becomes transgressive, sacred violence.

Deeply rooted in the philosophy of George Bataille and Rene Girard, this artwork draws references from both classic art and modern history, quoting Karl Brullov's “Last Day of Pompei” together with the execution of Nguyễn Văn Lém, and puts Leon Bakst's “Terror Antiquus” in the same composition with photos of Robert Capa. Through such juxtaposition, the painting comment on the situation of the perpetual and yet ever momentary brutality of life — however, attempting to symbolically open up and trace a transgressive path out of this situation.

Both shocking and awe-inspiring, “The Violent Bear It Away” combines figurative and abstract motifs into a powerful composition that catches a single moment in the constant eschatological race of people, images and forms.

Egor Buimister is a contemporary Latvian artist working predominantly in painting and drawing techniques.

His art focuses on the themes of transgression, sacred imagery and memory. It studies emanations, silhouettes and shadows that allow tracing objects that are either long gone or do not fully belong to the world that is given to us in perception.

Another important theme in Buimister's work is a representation of pre-existing imagery: the sources may vary from artistic references to photographs of important historical figures and his own family's archive. The artist re-creates and interprets all of these sources in an attempt to study the transformation of the image and its message in the process of painting. Treating any piece of imagery as a visual text, Egor examines the effect of its translation to other media's language in the contemporary situation, when the referential function of languages is deteriorated or lost and all the artist and viewer has left is its mere "shadow of the likeness".

Buimister's artistic manner combines a strong academic foundation with a contemporary influence, especially that of popular culture - comic books, advertisement, web art.

Besides large painting projects, Egor also creates a series of artworks combined in albums with the common idea and constructible narrative, thus expressing his interest in narrative strategies and compositional experiments.

Education

2016 – 2019— BA (Hons) Painting Camberwell College of Arts (London, United Kingdom)

Selected Exhibitions

2019 — P2 (London, United Kingdom)

2019 — New Camberwell Art II (London, United Kingdom) 2018 — New Camberwell Art (London, United Kingdom) 2018

— AAF Hampstead (London, United Kingdom)

2018 — Over Capacity (London, United Kingdom)

2017 — Siltais Zimulis (Riga, Latvia)

2017 — MIXER:00 (London, United Kingdom),

2015 — Riga Art Fair (Riga, Latvia)

2014 — Alef (Riga, Latvia)

Art Publications

2018 — Kēkargalvis / Hydra Head (Popper Publishing, Riga) 2018 — SE5 Magazine, Issue 1: Talent (SE5 Magazine, London)

Writings

- We Will All Die From the Sun (FreeCity Riga)
- For I understand thine age-old sadness: Spirits, Soviet Underground art and practices of radical distrust (The Epiphanie)
- Kabakov "Not Everyone Will Be Taken Into the Future" (The Epiphanie)
- Notes on the First Riga Biennial of Contemporary Art (BLOOME Magazine)
- "Book of Nineteen Nocturnes" by Jim Holyoak (BLOOME Magazine)