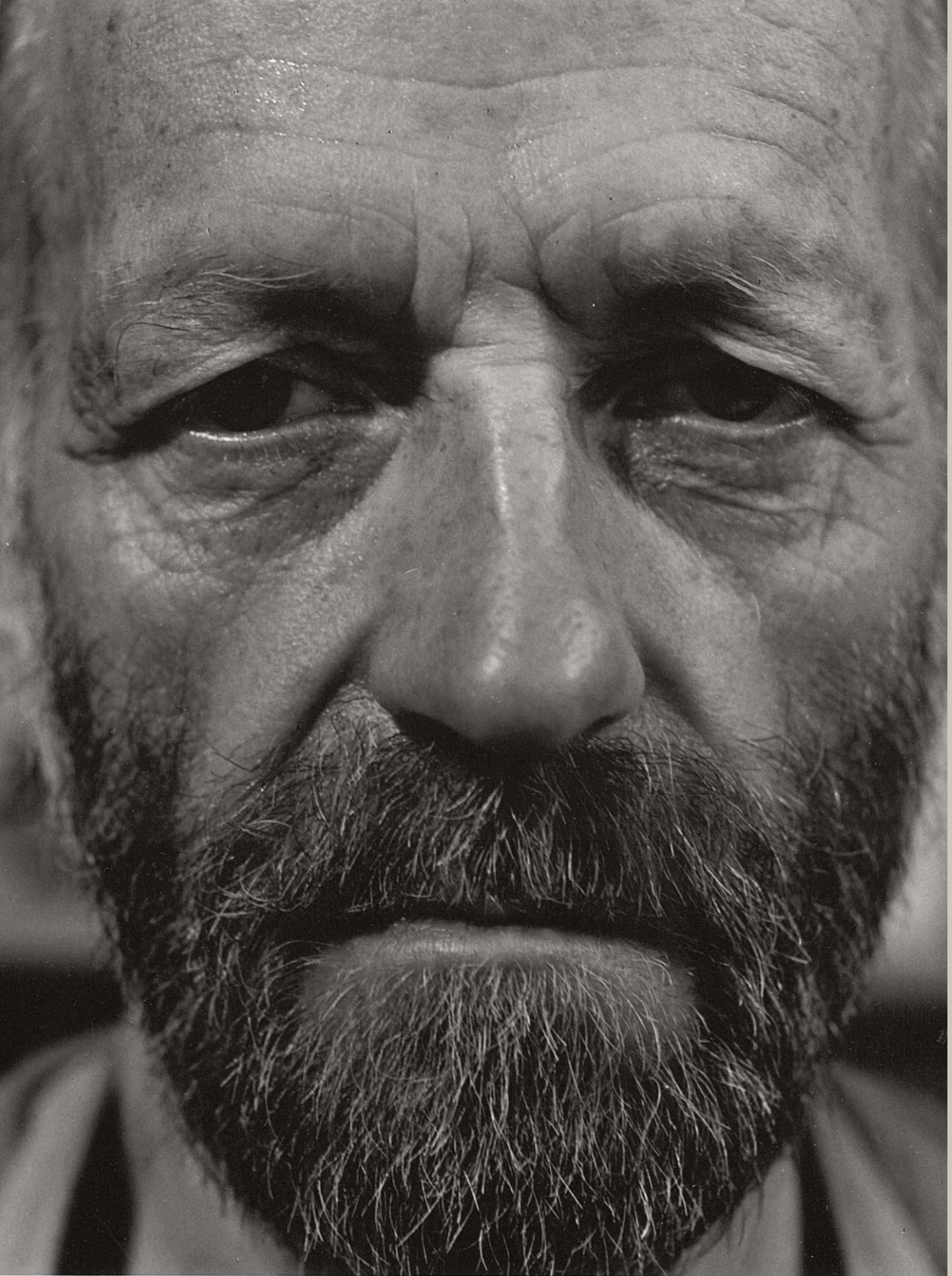


PĒTERIS MARTINSONS

Life Stories of Latgale-born Artists



LATVIA INTERNATIONAL
CERAMICS BIENNALE
MARTINSONS AWARD

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Daugavpils Marka Rothko Art Centre
2016

After my conversation with the ceramicist Pēteris Martinsons who I met at the Daugavpils Rothko Art Centre and who, by far not by accident, had donated a large part of his artworks to the newly opened art centre which already had won his trust, I begun to believe more and more in truthfulness of an idea that nothing in life happens accidently. His return to Daugavpils at the ebb of his life seems logical to Pēteris, for it was his home town and his first memories of home.

More than once Pēteris Martinsons had wanted to visit Daugavpils, to stroll through the streets and courtyards of his childhood, to travel down his memory lane about times, which, probably, more and more often occupy his mind and heart. No wonder there is an assumption based on scientific researches – the older we get, the more often we honour our childhood[1]. The same show notes of Pēteris, written by him at some point on a small piece of paper: "Daugavpils is my world. Suddenly hostile forces are trying to break into it, no, actually they do break into it. At the entrance of Daugavpils, somewhere around Kalkūni (a village and an administrative centre in Daugavpils District) I suddenly sensed my childhood so vividly and painfully. My mother. My family. Rīga Street. The Unity House. I did not get any further (there was not much time until the next train). Spasms of pain and tears forced me to the ground. I thought it would be differently, unchangeable. [..] So we did not come back to Daugavpils. To stroll around, to linger in memories. Didn't happen because of my super busyness."[2]

My experience in the field of oral history accumulated over the years and encouragement by the colleagues, as well as my inner desire to get to know the charismatic and a little mysterious personality laid grounds for my talk to Pēteris Martinsons on the evening of 19 April 2013, a few days before opening of the Daugavpils Rothko Art Centre. I assume that the recorded life story of Pēteris Martinsons did not meet all requirements for preparation of oral history sources, namely, thorough preparation of an interviewer, thought-out wording of questions based on a targeted research of an interviewee's life. The interview was intended not only for acquisition of information, but also for understanding the personal point of view of the narrator, and in addition to the text, the context , the time and the place of the interview also were important features. This distinguishes a particular life story from other types of biographical researches. Not so much reconstruction of facts is important, but also interpretation of past events in the present: why one remembers certain facts, but does not recall or keep silent about other events, what is the role of yesterday events within a sense of the present-days (and vice versa)[3].

The recorded life story of Pēteris Martinsons reveals spontaneity from both of the co-authors: the interviewer who asked questions interesting to her or arising from various life twists and the interviewee who set the content of his narrative, emphasizing certain personalities and events. Thanks to the narrator's attitude towards the bygone, the human past in the life story appears as a monolithic image the unity of which is delivered through the narrator's own personality[4]. Perhaps subjectivity lies in the uniqueness of the interview, because thought-out publications have already been made previously[5].

The life story was told in Pēteris' own words, maintaining the narrator's style and flow of speech, as well as his specific intonation and rhythm. The narration is full of pauses, unfinished, abrupt thoughts, repetitions of words, suggesting that the speaker, like on a time machine, travels back to past events and feelings, immerses

[1] Thompson, P. (2000) *The Voice of the Past: Oral History*. 3rd ed. Oxford; New York: Oxford University Press. P. 128-158.

[2] Under the aegis of P. Martinsons' family the artist's notes, sketches, photos and personal belongings constitute the memorial collection of Pēteris Martinsons at the DMRAC.

[3] Bela, B., Zirnīte, M. (2014) „Citādas vēstures pētniecība". Ed..: *Latvijas vēsture krustcelēs un jaunu pieeju meklējumos.* Rīga: LU Akadēmiskais apgāds. P. 345.

[4] Saleniece, I. ed. (2008). *1949. gada 25. martā aizvesto balsis.* Daugavpils. DU AA „Saule". P. 399

[5] E.g..: Muižniece, R. (2006) *Cita pasaule. Pēteris Martinsons.* Rīga: Galerija „Daugava"; Interviews of P. Martinsons periodical publications.

in reflections leading to leisurely, sometimes a bit chaotic recitals. The narrator's language forms and represents his identity. The told life story has specific style, tone, rhythm, intonation, energy, privacy, suggestion, design, status, and imagery. It should not be lost, otherwise the author himself will disappear and so will the meaning and richness of the text. However, perhaps the written version of the life story leads to losing a lot from it anyway[6].

Pēteris Martinsons' narration (especially his phonetic, intonational features) is different from the published life story. Although the utmost preservation of authenticity is one of the most important quality criteria of an oral history publication, the published transcription or the written representation of the narrative contains a few adjustments to facilitate perception of the text. Experts of oral history state that specific features of a narrator's speech should be left in tape-recording while in a reproduction of narration one should follow phonetic rules of a literary language[7]. In addition, there are things that are difficult to transfer to printed text. Sounding of the voice expresses attitudes, emphasizing certain things; hand gestures indicate and explain, facial mimics and eyes reflect feelings. Although an interviewer is also a co-author of a life story, his or her emotional experience (which certainly is formed) during the tape-recording and later in the publication remains unrevealed.

Publishing sources of oral history one faces a number of problems, including difficulties to reproduce individual peculiarities of an interviewee's speech and a content of non-verbal communication which is richer and deeper than a comment of the reproduction. For reproduction of the life story, the following symbols were used:

.,!? Traditional use of punctuation marks.

.. Stopping a sentence short.

... A pause.

() Parentheses – words of the narrator describing a situation or a subject of the conversation and springing out from the rest of a sentence either by intonation or by pace of the speech.

[] Square brackets – an unsaid word, the lack of which makes it difficult to understand the text.

[] Italic in square brackets – comments on the progress of the interview or the narrator's intonation.

[..] A double-dot in square brackets marks an emission in the text.

A life story is produced as an individual reflection, but it functions in a dialogue[8]. The purpose of the edition "Life stories of Latgale-born artists. Pēteris Martinsons" is not to provide a full retelling of the life of Pēteris Martinsons. It is a call in general, and at the same time it is a challenge for readers to try to get to know the personality of Pēteris Martinsons through his mind, his individual perception and perception of the world. The published life story is supplemented with the editor's comments and images illustrating historical events, specifying persons and institutions winding through his life story, explaining and enriching the narrative. This life story of Pēteris Martinsons is the first edition in the series "Life Stories of Latgale-born" prepared by the Daugavpils Mark Rothko Art Centre. The edition has been supported through Latgale Culture Programme of the Latgale Region Development Agency.

Zane Melāne

[6] Bormane, D. (2010) „Viens dzīvesstāsts – divi teksti: no mutiskā uz rakstīto". Ed.: *Mēs nebraucām uz Zviedriju, lai kļūtu par zviedriem.* Rīga: Zinātne. P. 102-103.

[7] Baum, W. K. (1991) *Transcribing and Editing Oral History*. Walnut Creek, Lanham, New York, Oxford: AltaMira Press. p. 47; Ives, E.D. (1995) *The Tape-Recorded Interwiev: A Manual for Fieldworkers in Folklore and Oral History.* Knoxville: The University of Tennesse Press. P. 81

[8] Bormane, D. (2010) *Viens dzīvesstāsts..*, P. 99

Even if the observant, curious and a little stubborn boy who chummed with jackdaws, built a clay puppet theatre, baked mooched and kneaded in clay chicken eggs over a campfire, drew dresses for paper dolls and constructed in a sandbox complex structures from paper and cardboard pieces, had not lived in Daugavpils in the 1930s, the major historical events which affected lives of the world, Latvia and Daugavpils would have taken place anyway. However, Daugavpils, Latvia and the world would be different without Pēteris Martinsons. And most certainly, different would be ceramics of Latvia and the world.

The interview with the ceramist Pēteris Martinsons was tape-recorded in April 2013 – during the artist's visit to the Daugavpils Mark Rothko Art Centre (DMRAC) where he put on an exhibition "Games" of the collection of works donated to his birth city. He settled his works – his children, as he often used to say – for life here. Although it was not said out loud, it was a moment of summary – a look-back to what was accomplished during the lifetime, thinking of the futurity and the future life of the collection.

Speaking of Pēteris Martinsons, metal artist Juris Gagainis, his student at the Riga Applied Art School, has said that Pēteris Martinsons is not so easy to talk about, he is enjoyable to think about, to remember again and again[9]. It seems that it was not easy for Pēteris to talk about himself as well.

The interview took place at a time when it seemed – there still will be lots of similar conversations, and on both sides it was regarded more like an introduction to those that will follow and involve many more detailed questions. The conversation would be comparable with a spontaneous follow on a stream of memories, carrying away to various events, and the words do not always manage to catch the flow of thoughts. Therefore the mentioned events and people would not be perceived as a very deliberate selection, and vice versa – it should not be considered that the unsaid or the fully untold would be any less significant to the teller.

Several episodes in various editions and interviews have been published previously, while in this narrative they are like colourful pieces of a kaleidoscope along with other memories form projection of a current moment illuminated by emotional spirits.

You can't have it all – occasionally used to say Pēteris Martinsons. One cannot tell everything in one conversation. It starts with childhood memories and the child's experiences during World War II, when according to Pēteris Martinsons – children grow up faster during war. Childhood experiences and feelings affect his entire life, however the narration, brushing past the times of high school, studies and work as an architect and only in a few words touching the passion with mountain climbing, soon reaches and stays with ceramics. My entire life – this is what Pēteris often used to say about ceramics.

The narrative highlights several key events and work periods in creative activities of the ceramist Pēteris Martinsons. It is the very first exhibition held together with a friend Ivars Bumbiers, which was the first statement of the architect who turned to ceramics. His professional growth continues in ceramists groups at the artists' work house in Dzintari, Jūrmala, which is both a take-off for participation in All-Union and international exhibitions and an opportunity to share experience and actually build his own workshop – many artists of the former Soviet Union, especially from St. Petersburg, professionally grew in Jūrmala, where in the 1970s – 1980s Pēteris Martinsons led eleven groups of ceramists[10]. His first solo exhibition (in 1971), which gave notice of an already established artists, was highlighted

[9] Speech of Juris Gagainis at the event dedicated to Pēteris Martinsons at the DMRAC on 29/06/2014.

[10] Krūmiņa, Astra. *Dzintaru mākslinieku nams. Vēsture. Funkcija. Nozīme.* MD Thesis. Riga: Art Academy of Latvia, 2000. P. 42.

by a story of his fellow student and friend Ivars Bumbiers during preparation of the exhibition. Many of the exhibited works today are iconic ("Priekule Icarus", "Devils – drunks", "Legend of Evelyn Roe", "The Baggies") and located in the collection of DMRAC. Detailed situations, amusing incidents and difficulties that nowadays are even incomprehensible are related to participation in international ceramic competitions, earned awards and a journey which was granted only after several years the long-ago granted medals, show everywhere present of control and presence of the Soviet ideology. From the many symposiums an intensive work period in Lviv ceramic and sculpture factory in the turn of 1985 – 1986 which ended with solo exhibitions in Lviv, Riga and Tallinn was especially emphasized.

Many things stay outside the conversation - work with porcelain at Poltava porcelain factory and the impressive solo exhibition at Foreign Art Museum (1981), long work period in the Ceramic workshop Ķīpsala of the Latvian Art Foundation, the tremendous number of symposiums in the 1990s, especially in Walbrzych (Poland) and Kecskemet (Hungary), travels to Africa and South America, and more - the most important events of Pēteris Martinsons' life and creative work are summarized and can be found in the Annex of the edition.

The narration covers a number of processes in the cultural space of Latvia which in the long run had a significant impact on its future development, such as conceptual changes to the curriculum introduced by Imants Žūriņš, the headmaster of Riga Applied Art School, which in the early 1960s when Pēteris Martinsons also started to work at the school, has just begun, but later evolve and affect artists of several future generations. He mentioned also teaching at the Latvian Art Academy, although without going deep into the subject, almost all of Latvian ceramists of the middle generation are former students of Pēteris Martinsons.

To clarify events and persons mentioned in the narrative the text of the interview was supplemented with comments. In the process of their preparation a number of lesser-known facts were revealed, the publication is illustrated with photos and other material from personal archives of relatives, friends and colleagues of Pēteris Martinsons. The fabric of facts and events gradually becomes denser and denser, however it is still a lot to study. A separate sector is being made for the collection of works by Pēteris Martinsons donated to the DMRAC – Pēteris Martinsons house, as well as publication of his life story, and materials that were found out and clarified during the preparation of the edition will be contributed to the formation of the sector.

Zanda Zībiņa





The life story of Pēteris Martinsons was recorded by Zane Stapķeviča (Melāne) at the Daugavpils Mark Rothko Art Centre on 19 April 2013. The digital record (186 minutes) is stored at the DMRAC collection of oral history sources, catalogue number 1, abbreviated as – DMRMC MVA: 1. The life story was decoded by Vladislavs Ivanovs; prepared for publication by Zane Melāne.

Maybe let us start from the beginning – when and where were you born?

I was born on 28 January 1931, on Kārlis day.. in a hospital in Daugavpils[11].

Who were your parents? What were their names? How large was your parent's family?

My father was Pēteris Martinsons[12] and my mother was Aleksandra Martinsone, neé Pīpe[13]. And I am the second child. My brother is two years older than me.. Zigurds[14].. born on 13 February [19] 29. And my sister Mirdza[15] [was born] on 30 April [19] 37.

You have a very good memory.

[*Surprised*.] Why? You have to remember relatives. Close relatives.

And your parents? Were they from Daugavpils?

My parents met [in Daugavpils].. My parents, my mother was from Smiltene town [she was born in 1905 in St. Petersburg], and the father was from Smiltene parish [born in 1891], he was a countryman. And they met here [where they came] in search of work, and they established a family. Because at that time, if you had no property and if you didn't have good education, it was quite difficult to find a job. And.. well.. let's say, somewhere else.. it was easier here. Or maybe the government wanted to do a favour in order to have more Latvians here. Because at school, when I started schooling, my teacher firmly insisted on teaching literary [*accentuates the word]* Latvian language.

Was your oldest brother also born here, in Daugavpils?

Yes, yes. All three of us are Daugavpilians.

And so that means that your parents [came] here somewhere in the early [19]20?

I guess in [19]28, possibly, well, at some point.. I don't remember exactly[16].

And what did your parents do for living?

[*After a pause*.] My dad worked as a salesman in a store and my mom.. and my mom worked as a civil servant. The last thing I remember, this was before the war, my father worked at the Army Economic Store[17].. my father worked and my mom worked. The father worked at the Army Economic Goods Store, at the department of household goods. And my mom worked at the Commercial bank[18].

And you lived in Daugavpils? Do you remember the place?

We lived on Raiņa Street, we rented an apartment. It was a wooden house, we were on the ground floor. And it burned down during the German occupation, at the very beginning of the war, when the city burned, when it burned somewhere, and then those flames spread from one block to another.. crossing streets, heating roofs, from one burning house to the other side [of the street], and so they [the flames] went on[19].

What is the first thing you remember from your childhood? Your first memories?

I don't know, maybe it is hard to tell what were the first [memories]. However, what I remember is, maybe just some pieces. At their spare time, when they did not work, my parents gave quite enough attention to children, to their children, to the family. And in summers they rented a room at farmers' near Daugavpils, in a bicycle-ride distance.. not far, somewhere within ten kilometres or so. Usually those were peasant families, and then, while the parents were at work and we were younger, then, well, we were kind of forced [to work] for those farm owners, to join them at work and their daily duties. How was it? Who cooked meals and who fed [us], I, certainly, don't remember such [details], but in any event it was interesting. Such a life or a lifestyle. Well, and then when you reach ten years [of age], my brother started to pasture cattle. And I remember that he was somewhere near Skrudaliena, and we went to visit those peasants.

[11] No precise data on the name of the hospital and its location are known, however in 1931 there were only two hospitals with maternity departments in Daugavpils: the Red Cross Hospital on 43 Varšavas Street and the Daugavpils City Hospital on 39 Šosejas Street (now: 18. Novembra Street).

[12] Pēteris Martinsons (born on 17 April 1891 in Smiltene, died on 31 March 1977 in Salaspils)

[13] Aleksandra Martinsone, neé Pīpe (born on 20 November 1905 in Saint Petersburg (Petrograd), died on 27 December 1974 in Salaspils)

[14] Zigurds Martinsons (born on 13 February 1929 in Daugavpils, died on 16 September 2013 in Riga) – a journalist.

[15] Mirdza Leinerte, neé Martinsone (born on 30 April 1937 in Daugavpils) – a biologist, a Doctor of Biological Sciences, a wife of the poet Uldis Leinerts

[16] Pēteris Martinsons recalls: "My brother was born in 1929, they [the parents] already a couple of years before that were there [in Daugavpils]." (From the conversation with Zanda Zībiņa on 21 March 2013.)

[17] Daugavpils branch of the Army Economic Store was opened at 7 Alejas Street on 1 June 1920. It then repeatedly changed its location (55 Rīgas Street, 53 3. janvāra Street , 16 Vadoņa (Valdemāra) Street). As from 19 December 1937, the store was located in premises of the Unity House consisting departments of groceries, delicacies and sweets, wine, household goods, commodity goods, footwear, sports goods, haberdashery, perfumery, ready-made clothes, hats and toys. From 1931, the branch was headed by Captain Eduards Zariņš. By Resolution No. 17 of 2 October 1940 of the Trade People's Commissar the Daugavpils Branch of the Army Economic Store was renamed to Daugavpils General Store. (*Latgales Ziņas*, 13 September 1929, Brīvā Zeme, 11 December 1937, Daugavas Vēstnesis, 7 July 1939; Rītiņš, R., compil. (1940) *Vienības nams Daugavpilī.* Daugavpils: Daugavpils Latvian Society).

Photos:
• The Martinsons family. From left: mother, father , Pēteris (8 years), Mirdza (2 years), Zigurds (10 years) (1939) /Mirdza Leinerte archive/ ←
• Daugavpils branch of the Army Economy Store in the Unity House (1930s) /Collection of Daugavpils Local History and Art Museum/ →
• Zigurds and Pēteris (Mid-1930s) /Mirdza Leinerte archive/ →









Did you also learn any of those farm works?

Yes, yes, yes! Well, it was.. at that time it was.. it was completely natural for that lifestyle. And during German times.. at that time we kept our own piglet in our country place. We all took care of him, we fed him, knowing that in autumn we will have to [kill him]. Natural, as natural as life in countryside.

Did you keep [the piglet at the place], where you rented [a room] during summer season?

Yes, sure! And those were also .. Of course, it was children's duty and something to care about.

Responsibility.

Yes, yes. Well, and that.. that is maybe the way to learn the process .. how.. what comes from where.

Your parents were strict? Demanding against you, their children?

[*Long silence*.] I think so. But often it was with great understanding, maybe, with understanding and without any forcing, but rather explaining and letting the children to decide by themselves[20].

Is there anything that you have learned from your parents, or something that you are grateful to your parents for? What have they given you?

Actually I am grateful for the fact that we were born [*laughs*]. 'Cause I remember a little.. from later times... My brother studied at [Bulduri Horticulture] technical school, and one lady who lived, I guess, near the school, as her husband worked at the technical school, and she wanted to complain about something, about some of my brother's behaviours. And mom had rejected her saying that she doesn't need to tell anything because she already knows everything, because the son has already told her.

Trusted.

Well, of course, this [complaining] was to be stopped. Although the mother did not know anything, she learned about it a little later, when the children told themselves.

Some sort of family tradition, say, some kind of shared holiday celebrations, was there anything like that in your family?

Yes, there was. There were Christmas trees, Christmas, Easter [celebrations]. Then, of course, children drew greeting cards without parents knowing. Oh, I remember how my mom made an Advent calendar, it was star-shaped with little windows, but she drew it and cut it herself, and behind those little windows she places different pictures. You know, right?

Yes.

And then, when the twenty-fourth [of December] approached, then there was a bigger picture. Whether those were angels of Raphael, or something like that [*smiles*], the pictures that were chosen were so [special].

You said that you drew greeting cards. Does it mean that already from the childhood you demonstrated creativity?

Yup! My mother was a great singer, and her whole family were singers – they used to sing in choirs and so. My mom was unhappy that her husband and children were unmusical, we were tone-deaf. Yes... [*long silence*]. Well, I.. I like something to glue, to model from papers. I used to make miniature models – houses, and when guests came over, they said, "See, your son is going to be an artist." And I said [*expressively*]: "No!" [*Laughs*.]

What did you want to become when you were a child?

I used to read a lot, and maybe under influence of some books [I wanted to become] some kind of a forest man.. a forest ranger or a forester, or something like that [*laughs*].

Does it mean that you like nature? Forest, summers in the countryside...

Yes, I think so, nature is very, very important, because when I went to study to Riga and stayed in Riga for work [*breaks the thought*]... I must confess that even today Riga for me is too big. I feel better in smaller, in less turbulent places.

But that means that you sort of lived in Riga, but at the same time, knowing how much you travelled, you weren't tied to one place, to one city?

Yes.. My travels were mostly.. they were only work-related. I wanted to travel. I guess, three times I took part in some sort all-Union tourist groups, by specialties. Two trips were with architects, within the group of all-Union architects, and one trip was within all-Union group of artists. And then after those three trips, I got to a symposium, an international ceramists gathering in Behin, Czechoslovakia, in [19]74[21]. And then I decided to travel only when it is my profession-related, ceramics-related. And I almost always followed my plan.

[18] One of the city's credit associations of the time.

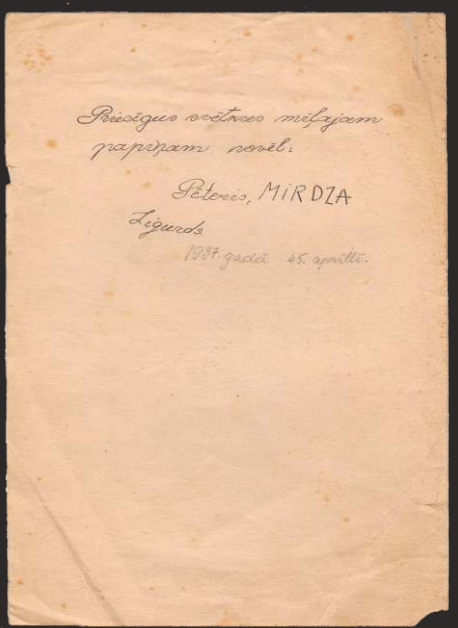
[19] On 22 June 1941, German planes bombed Daugavpils and on 26 June the city was occupied. At the end of June of 1941, many of Daugavpils buildings were burned down or destroyed. German officials reported that it was not so much the result of military acts, but rather arsons committed by the Red Army soldiers and Jews who were caught at the crime scene and shot. Rumours of arsonists were spread out in order to cause hatred among the city-folks against Jews. (Barkovska, G., Šteimans, J. (2005) *Daugavpils vēstures lappuses.* Rēzekne: Latgales kultūras centra izdevniecība. P. 87.-95.)

[20] Mirdza Leinerte, the sister of Pēteris Martinsons, remembers that the children in the family had a lot of freedom, they weren't raised in any special way, they were brought up by everyday situations. DMRAC OHA: 9

[21] Pēteris Martinsons begun to participate in international ceramics symposia as from 1973: the first ones were in 1973 in Behin (Czech Republic), in 1974 in Kadin (Poland) and Prague (Czech Republic). (Muižniece, R. (2006) *Cita pasaule. Pēteris Martinsons.* Riga: Gallery "Daugava", P. 154)







Photos:

• In Dubrovin Garden, Daugavpils. Pēteris and Zigurds with their father (Mid-1930s) /Mirdza Leinerte archive/←

• Pogulyanka, Daugavpils, Father, mother, Zigurds, and Pēteris (Summer of 1935) /Mirdza Leinerte archive/←

• A drawing of P. Martinsons, commissioned by the brother Zigurds for a bulletin board newspaper of Bulduri Horticultural technical school (1947/1948) /Indulis Leinerts archive/ →

• A greeting card drawn by P. Martinsons (1937) /Mirdza Leinerte archive/ →







But the first trip? I guess, your first trip was away from Daugavpils

The first big trip was away from Daugavpils, but that was wartime, and it was not my will.

In which year did you leave Daugavpils?

We left it in the second half of the summer of [19]44, when the end of the war was already foreseeable and the Germans had started to flush the residents out of the city in an organized manner forcing them to go West[22].

So it means that you started your schooling in Daugavpils?

Also, yes, in Daugavpils [in 1938].

Which school was it? What school was it?

It was some 2nd elementary school[23], I don't really remember. I just remember that my class teacher was some Kārlis Liepiņš.

Was at that time Daugavpils also as much multicultural and multinational [city]?

It was multinational [city], but I'd say that at school and everywhere else everybody spoke Latvian. Most [people] spoke Latvian[24]. We had, our parents had friends, they were friends with some Mrs. Smalkais. She was Russian, she spoke Latvian, [her] children attended Latvian school. Not to mention Jews. I think almost all of Jews spoke Latvian. Well... Interesting that there was also a garrison, in [Daugavpils] fortress, and a plenty of Latvian army people[25]. And as I remember from stories told by my parents that those army officers had some kind of rule that, if they wanted to marry a foreigner, then she had to have at least a high school education[26]. That was interesting.

But, let's say, do you also have any fortress-related childhood memories?

Only from the fortifications to the Fortress gate. Further on there was (I remember that from the German times), there was such [a place] where we used to hang out, both climbing those stone walls and chumming with jackdaws that used to nest there, and playing there. But I don't remember us playing any war games.

You have "dream birds" [in your art]. Are those dream birds from your dreams or dream birds...?

[*Interrupts.*] They aren't real birds or.. it is not socialist realism.

They are not those jackdaws [laughs].

[*Smiles.*] Maybe they are, but. . . I think it is simpler than that. They rather show what someone wants to see.. well, what you have imagined.

And the war? Your memories about the wartime probably aren't so pleasant.

[*Silent, then slowly*.] Yes ... Well, we [were] in the Land Bank[27]. It was a house that, I guess, was completed or put into service in [19]39, and there was a strongroom and a bombshelter in the Land Bank. We lived on Raiņa Street, and the Land Bank was on Vadoņa Street [now: Ģimnāzijas Street], so that everything was within a block. And then, when Germans reached this side of Daugavpils, the city began to burn[28]. Flames spread from one block to another, from one house to another, because no firefighters or any other kind of voluntary organizations were around. So then we moved to the Land Bank – to the bombshelter, we took some stuff with us, something that we could [take], some bundles that we could bring and keep in a safer place. And then, when the opposite house went on fire, across the street, a house across the street, the Land Bank was also endangered by the fire, so we all moved out and walked onto the street. And the street was crowded, people were streaming towards the [Vienības] bridge, because the bridge was cleared of mines, which was done by Germans who came into the city dressed in clothes of the Soviet Army[29]. Anyway, they were immediately exposed and shot, and then they were buried in the lawn right by the bridge. And then refugees crossed the bridge and moved through Grīva to Kalkūni, and we also followed the stream and suddenly on Valdem[āra], on Lāčplēša Street.. I don't remember now, it was a street where school was[30]. In a word, on the corner of Vadoņa [Street] and the school's street, on the corner of Lāčplēša [Street] (I should look in a map)[31] we were stopped by two German soldiers who were on a panhead [motorcycle] with a sidecar. They were young, handsome, with rolled up sleeves, scarves, smiling, with almost shining teeth, and extremely kind, but [*expressively*] rather persistent, they strictly addressed my mother saying: "Madam," – of course, in German – "Gnädig Frau, where are you going at night with two young children?" There was I and my brother, because the sister was left with some relatives in the countryside. And they wouldn't let us go any further and they pressed us against one.. they kind of moved us to a wall of some house, and as it turned out, it was the house were family friends of my parents lived, Mr and Mrs Skalbes. A childless couple. Mr Skalbe was bald, I remember that, and very inquisitive [man].

[22] When the Soviet Red Army approached the Latvian eastern border in the summer of 1944, a widespread Latvia's population refugee movement to the west begun. People fled from the Bolshevik terror and the possible repressions, in addition, the refugee movement was determined also by the approach of the front and military operations. Many Latvians were forcibly evacuated by the Nazi occupation authorities. (Http://www.archiv.org.lv/baltijas_dp_vacija/?id=11&lang=lv. (08.12.2014).)

[23] Daugavpils City Elementary School No 2 on 37 Domes Street (from 1935 – Krišjāņa Valdemāra Street). By the Resolution of 28 May 1938 by Augusts Tenelis, the Education Minister of the Republic of Latvia, the school was renamed to Daugavpils Kr. Valdemars Elementary School, the school was headed by Krišjānis Vepers (*Latgales Vēstnesis*, 25 May 1938, *Izglītības Ministrijas Mēnešraksts,* 1 July 1938).

[24] According to census data, in 1935 the number of Daugavpils residents amounted to 45 160 individuals, of which Latvians were 34%, Jews – 25%, Russians – 18%, Belarusians – 3%. (Якуб, З. (1998) *Даугавпилс в прошлом.* Daugavpils: A.K.A.)

[25] From 1920 to 1940, the 4th Zemgale Infantry Division was located at Daugavpils (Dinaburg) Fortress.

[26] To date, there is no source-based evidence of such a rule, additional research of documents should be required.

[27] Daugavpils branch of the State Land Bank was opened on 1 October 1929 on 57 3. janvāra Street (now: Vienības Street). In late 1938 the newly constructed building of the branch at 16 Vadoņa Street (now Ģimnāzijas Street) was completed. (*Latgales Vēstnesis,* 8 July 1938, *Iekšlietu Ministrijas Vēstnesis*, 10 ctober 1929).

[28] P. Martinsons talks about July 1944, when a large part of the city was destroyed in the result of bombing by the Red Army aviation. At the end of World War II Daugavpils was one of the most severely damaged cities in Latvia.

[29] In order to avoid blowing up the bridges on the banks of the Daugava, soldiers of the German army special task troop "Brandenburg 800" (formed for preparation of acts of sabotage and demoralization in the Baltic States) dressed in uniforms of the Red Army, prevented the blowing-up of the Vienības Bridge on 26 June 1941. Reports confirm finding soldiers' graves by the bridge on the Daugava side. During the war, fallen soldiers were honoured by greenery at the end of Vienības Street. In 2007, while changing electrical poles on the dam, two remains of soldiers dressed in uniforms of the Red Army were unearthed (*Padomju Jaunatne,* 15 February 1946; http://latgalesdati.du.lv (12.10.2014.)).

[30] Lāčplēša Street, where Daugavpils Secondary School No.1 (now Daugavpils State Gymnasium) was located.

[31] Then: corner of Vadoņa Street and Lāčplēša Street, now: corner of Ģimnāzijas Street and Lāčplēša Street.

Photos:

• 2. Daugavpils City Elementary school (1930s) /Collection of Daugavpils Local History and Art Museum/←

• Fortification system by the Daugavpils (Dinaburg) Fortress (1920s – 1930s) /Collection of Daugavpils Local History and Art Museum/ ←

• State Land Bank, Daugavpils Branch at 16 Vadoņa Street (1930s) /Collection of Daugavpils Local History and Art Museum/←

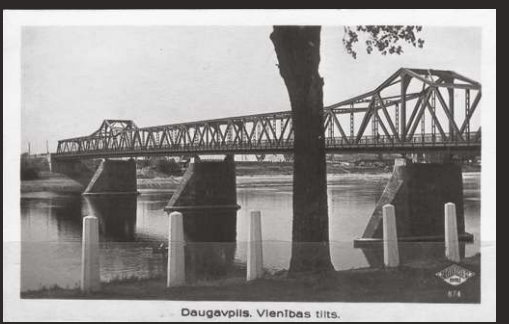
• Daugavpils on fire in 1944 /Collection of Daugavpils Local History and Art Museum/→

• Daugavpils at the end of World War II /Collection of Daugavpils Local History and Art Museum/ →

• The Unity Bridge in Daugavpils (1920s – 1930s) /Collection of Daugavpils Local History and Art Museum/ →













And so he came down to take a look at what was happening on the street, and he invited us upstairs to his place, and we stayed in his apartment. And then the next day we found out that those were refugees who walked there, and they were already at cabbage fields of the Old Believers between Grīva and Kalkūni when a Russian aircraft raided and shot the refugees. Some were injured and some were dead. Well, of course, we were happy and grateful to our fate. Yes, we learned German language very quickly while we stayed in that house, somewhere a floor below there were Germans.. and we communicated with them using the [so called] string mail from one balcony to another one below, and they sent us various sweets and.. those were first Germans... And the last Germans were in Ainaži parish in Lagasta by Mērnieki, near the Salaca [River], where that little [narrow-gauge train called] *banitis* was. And since the Heinies [Germans] wanted local people to go to Germany.. my parents were not willing to go to Germany, and so they agreed and went to my mother's youngest sister[32], who after the marriage had moved to Mērnieki school near the Salaca [River]. And so we went to.. Yes, I think the closest station was Lagaste because our relatives had arranged there.. there was a farmhouse, where we could stay, and my parents worked in the farm, and I and my brother pastured cattle over there. And then it was already the autumn of [19]44, Germans withdrew their troops and the little [narrow-gauge train] *banitis*, as well as tracks were blown up. They didn't blow the bridge up, though. It was an iron construction railway bridge, and it has served and still serves as a bridge, now it is under reconstruction, though. And two officers walk into the farmhouse.. I don't remember why they came, but we – the entire household were all at home, in the yard. And they, why did they come? Did they come for a drink or something else, I don't remember that. But the farm-owner had a very good working dog, very good one, a little bit like.. spitz – white and hairy [dog]. And this dog barked at them, at strangers. And they did not like it, and they caught the dog. Well, if a dog can be caught by a man, then this dog is no monster. And then they took the dog and hang him. And since then, even though I clearly understand that language and culture is not the ones to blame, Germans and German language ceased to exist for me. And I can fully conceive and understand the attitude of Russians towards Germans, namely, one brutality against the other brutality... Well, yes, and then my Lithuanian friends, already during the Soviet Union times, in the [19]70s, they were friends with Germans from the Democratic Germany. They had even been to Riga, they visited me and we went boating, and they asked for my advices and my points of view, and invited to Germany ...

All the time you associated them with your bad experience, right?

Yes, of course, despite the fact that I had studied.. that I spoke German quite well, I stopped studying German in high school. I studied English and Latin, although the same English teacher taught German as well, and [*laughs*] my Latin teacher also taught German.

But, let's say, [what was] your experience with Soviet soldiers? Soviet soldiers during the war.. did you have any contacts with them?

[*Long silence.*] Ah, yes, they snitched [stole] a horse from us, then in the farmhouse ... [*Quiet laughter.*]

Was it in the very beginning of the war or was it when they came for the second time?

When they came for the second, no.. at the time, I guess I remember more when those officers with their wives, when those bases were established and when they came before that.

I immediately remember those stories about nightdresses ... [Laughs.]

Yes, yes, yes, that's true!

Undershirts [night gowns]... Was it true, really?

That was really a fact. The level [of class], well, at least with those who we met, their class was very, very low. My father told a story about two ladies, two officer madams who came into his household department at the Army Economic Store [..] We were, we were rather cultured in many things, in what we manufactured and sold, and they rejoiced over some metal enamelled pots and were debating on what they could cook in those pots. But why those "pots" have only one ear, only one handle? But those pots were so nice.. beautiful, like cylindrical saucepans, with high sides and a cover. And they started to discuss, among themselves, whether they could use them for cooking food or not? So they ask the sales-man. And the father says, "Of course, you can use them for cooking, however we use them for other purposes. Those are chamber-pots." No worse as other kitchen appliances.

What do you associate with Daugavpils, what does this place mean to you?

Well, it is my birth town [*smiles*]. My homeland. Of course, it is.. well, yes, and then I and Mr. Skalbe, he was interested in various things, and so we walked .. the shooting had just ended and the Russians were evicted, and the Germans had already seized power in the city, so, of course, the first thing to do was to walk along the bank of the Daugava, where fortifications and .. by the power plant[33], it had burned down, and there was one burned soldier, and, either he was wounded, or otherwise, but he was burned alive. And from him.. his posture, it was something, probably, that stayed in mind. And then those poor soldiers who were Russian soldiers who lay by the Daugava.. Well yes, we were in those KGB cellars[34]. And they were on the ground floor, somewhere nearby, not far from the bridge, near the dam, I don't remember specifically.

Why did you go there?

For no particular reason, out of curiosity. Those gentlemen went, so I and my brother followed along. Of course, there was a terrible chaos, everything was [left] in a rush, they fled.. And then.. well, yes, so in the yard of the prison[35] graves, mass graves, were excavated, and people streamed there to watch and to look for their missing family members[36]. And I remember that I and the brother also wanted to see, driven by curiosity, inquisitiveness. But we were not allowed. Well, I think maybe that was good. And then, I remember.. it really was a memorable view of a Jewish column that was driven through entire Vadoņa Street down to the dam, to the side of the dam, then to the direction of Jaunbūve, to the prison[37]. [*Expressively.*] That was awful! [*Pause*.] After all they were normal people. And we were on the street, and one [Jewish] man called my father's name. It was really frightening. And then, and then there were those stars, they were not allowed [in the entire territory of the city], they had to walk in the middle of streets, not on sidewalks[38]. And so, I just remember that I and the brother had bought for one Jewish lady that we knew, we bought for her something to eat in a store, a store on Rīgas Street. I remember that... Yes, it was.. these are things that should happen never ever again. [*Disappointed*.] However people don't learn from their mistakes.

Or maybe only after a couple of the same mistakes? Perhaps only then?

I'm afraid not. My sister says.. there is a saying that people learn from their own mistakes, and then my sister adds: "If ever learn." Mostly they don't learn, however. [*Smiles.*] Well, yes, but if we look at what is going on in the world. And again, all of those stupid wars. And they are fiercer and fiercer, while it should've been the opposite, the world, mankind progresses, people get educated.. and then all those stupid bombings, those suicides, and not even mentioning mines and all those similar things... This, this really is.. are we really, really so stupid? Can't be. Nowhere ever will be as good as on this earth, as long as we are alive.

Do you believe in life after death?

It has never really interested me, I'm more interested in this.. [*breaks his thought*].

This day?

This day, yes.

Was your family religious? A religious family?

We were baptized in Lutheran church, we were baptized as Lutherans, but as my brother once said – he protested, because during the baptism he had peed on the pastor [*laughs*]. And I said, yes, I'm a baptized pagan, but historically we are pagans who went and washed [Christianity][39] off [*laughs*]. And, and, because.. how can you believe in anything? Well I've just always thought, yes, ok, let's say, there is God, let's say. So if there is God, then He should be the only one. But no! My God is better than yours! The Catholic God is better than the Lutheran God! All those wars, what is it – the sword and the cross, right? Everything! Even until today, right? And then there is that Mohammed and other gods, right?

Yes, is there one God, or are there a lot of gods, one God for each?

Exactly, but the biggest insanity is that my [God] is better than yours, right? And immediately – either a punch in the face, or a dagger between ribs.

Had you ever believed in a higher power?

No, maybe in success and some kind of fate or something. Perhaps there are beautiful coincidences, something [*laughs*], but this is not a reason to go mad or.. well, of course, there are beautiful coincidences. We can talk about destiny. But I think – within reasonable limits.

[32] Marija Blate, neé Pīpe (born 8 May 1911, died 5 October 1992) – in the 1930s, she started to work at Mērnieki six-grade elementary school in Mērnieki Ainaži parish, she was married with the headmaster of the school Augustus Blate (1905-1969). During summers the school premises were free, and the Martinsons children often stayed there before World War II. (From conversation of Zanda Zībiņa with Vizbulīte Mazzālīte, the daughter of Marija Blate, on 11.12.2014.)

[33] Daugavpils (Dvinsk) Power Plant, built in 1911 on the bank of the Daugava River. It suffered during World War I, in 1924 it was restored and operated at full capacity. On 26 June 1941, the power plant suffered in fire which damaged production machines on the first floor and the boiler room. In the summer of 1944, shortly before withdrawal of German troops, the plant was blown up. (*Daugavpils Latviešu Avīze*, 12 August 1941; Якуб, 3. (1998) *Даугавпилс в прошлом*. Daugavpils: A.K.A. P. 158)

[34] The so-called Daugavpils KGB house was located in a building on Parka Street (now 6 Muzeja Street). The house was built in 1889 as a two-story dwelling house with a basement. In 1910, on the ground floor of the building there was a kindergarten, while during the period of independence of Latvia there was the Polish General Consulate. After 1940, there was a regional office of the State Security Committee (KGB) of the Latvian SSR, during World War II – there were structural units of Nazi Germany, after the war – again KGB premises, but since 1995 – a station of Daugavpils Municipal Police.

[35] Daugavpils Prison the "White Swan" on Šosejas Street (now Daugavgrīva Prison on 18. novembra Street 66).

Photos:

• The power plant ruined during World War II /Collection of Daugavpils Local History and Art Museum/←

• Jewish Ghetto in fortifications of suburbs (Grīva) (1941) /The Ghetto Fighters' House Archives website/←

• Jewish women and children on the bank of the Daugava (1941) /The Ghetto Fighters' House Archives website/ ←

[36] According to the newspaper "Daugavpils Latviešu Avīze" in 1941, along with the entry of German troops, following the initiative of local people, several pits were unearthed behind the fence of Daugavpils prison. As it turned out, there were buried inhabitants of the city killed by the Soviet security services. The finding behind the prison fence led to believe that some of the killed were buried in the prison's yard. After excavation of the courtyard's upper layer, four more burial pits were found. On 18 September 1941 the killed and unrecognized persons were displayed for the locals who had missing family members or relatives. (*Daugavpils Latviešu Avīze*, 20 September 1941).

[37] On 29 June 1941, all Jewish men were ordered to gather in the Vienības square. Then the column was driven to the Daugavpils Prison. (According to data of the museum "Jews in Daugavpils and Latgale".)

[38] In the German-occupied Daugavpils, as elsewhere, Jews were ordered to sew yellow stars to their clothes, so that they could be distinguished from Christians. Jews were forbidden to use sidewalks and stores of the city sidewalks and stores, and they had to move to ghetto, which was established in Grīva – the left bank of the Daugava. (Barkovskis, G., Steimans, J. (2005) *Daugavpils vēstures lappuses.* Rēzekne: Latgales kultūras centra izdevniecība. P. 87)

[39] After baptization the ancient Latvians washed "the Christianity" off in the Daugava River in order to return back to their ancestral cult.

If we have start [the subject], maybe you can pick out some kind of milestones in your life that changed the future course of your life? Has anything influenced your future life? Any significant events, twists or people?

Events? ... Fortuities? ... [*Thoughtfully*.]

Rather fortuities?

Well, I say, events, fortuities, too ... Well, yes...

Your focus on ceramics, on clay, what was it?

It's probably a pure coincidence. Because I.. when we graduated school [high school] and I graduated high school in Alūksne [in 1950], in our class, in our big, mixed class, boys and girls were together.. from all of our big class, at that point maybe only a few of us clearly knew what we will do in future, where we continue our studies. Later, when we reunited after twenty years, when we had our first reunion after graduation, it turned out that a great many of us did not choose their future occupations immediately after the graduation. We had quite well educated schoolmates, in our class.

Did you retain friendship with your schoolmates afterwards?

Yes, we had a wonderful class monitor[40] and he also lived in Riga. He had graduated from machine-operators, and until his death he was a super monitor, he stayed in touch with all [classmates], and we all were friends with our class teacher. She was a very nice class teacher – Erna Šteinberga[41]. She passed away just recently, at the age of 92, clear-headed, a very bright person.

Was there a person whom you wanted to look up to, who was your authority, who had taught you a lot? Was anybody significant in your professional activities or life in general?

Probably, yes ... I think so.

Can you name anybody?

My mom's brother, who was supposed to be my godfather. [Augusts Pīpe][42] was a teacher, and later I held correspondence with him. He already was.. after the war he and his wife lived in Australia. But I had very good teachers. Somehow.. somehow it happened ... very lucky.

During the secondary school?

Yes, during the secondary school.

Do you remember any names?

In Mazsalaca [I had] a teacher of English Jānis Pabriks[43], math teacher Anna Mence[44]... And in Alūksne, at the teacher Erna Šteinberga's home, we used to read banned books by Zenta Mauriņa, Remarque, Čaks. In Mazsalaca – Hermanis Trops[45], an artist, he also worked as a teacher of art, and he also ran a library. I read a lot, I used to read in the library a lot, and he invited me, a kid.. [*breaks his thought*]. During school breaks they used to meet in the school, he and some local artists, some [of them] were amateurs, and during [school] breaks they used to draw models. And he invited me, just a kid, to join them. He invited me to his house, showed his works from the [Art] Academy. He had graduated from the [Department] of Scenography. And I think that he had.. I guess, his family just had a baby, but I was under an impression that his wife was jealous about his friendship with a student. And he gave me to read the banned Latvian authors, such as [Aleksandrs] Grīns...

Secretly...

From his home library, from his own [*laughs*]. Like that. . .

Were you a rebel when you were young?

I was ... No, maybe I was not a rebel, but I was very stubborn.

In regard to yourself as well?

Yes... if you need something, if you are sure about it or if there's anything that needs to be done... Well yes, and if, let's suppose, if I missed a bus or something, I could walk large distances.

Can stubbornness change anything?

No, I don't blame ...

[40] Vilnis Harijs Epro (1930-2010) – an agricultural engineer, worked at the Agricultural Mechanisation and Electrification Research Institute of Latvia.

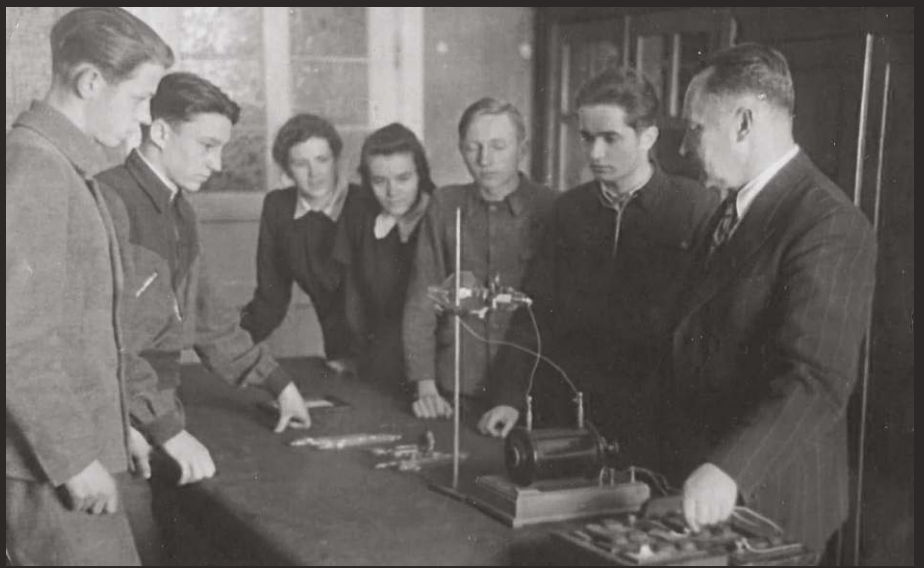
[41] Hildegard Erna Šteinberga, neé Lele (1912-2006) – from 1935 to 1952 worked as a sports teacher at Alūksne Secondary School, in 1952 after withdrawal of her teaching rights she moved to Riga and worked at Riga Cardboard Factory. In 1958 her teacher's rights were restored. Until her retirement she worked at Riga Secondary School No 47 as a sports teacher, as well as she led pupils dance groups. (Bērziņa, V. Pa vizbulīšu atmiņu ceļu pār Saules tiltu mūžībā. – *Alūksnes Ziņas*, 25 April 2006).

[42] Augusts Pīpe (1903-1990) – a brother of P. Martinson's mother, a teacher.

[43] Jānis Pabriks (1916-1987) – a teacher of German and English. From 1942, he worked at Mazsalaca Secondary School. From 1946 to 1976 he was a deputy headmaster of Mazsalaca Secondary School, responsible for Educational work.

[44] Anna Mence (1915-2005) – a mathematics teacher, from 1937 to 1963 she worked at Mazsalaca Secondary School.

[45] Hermanis Trops (1903 -?) – an artist and a teacher. From 1932 to1953 he taught art, drawing and art history at Mazsalaca Secondary School, and led the school library.





Photos:

• Physics lesson, Alūksne Secondary School, 24 March 1949. From left: Pēteris Martinsons, Ojārs Bērziņš, Ērika Nadziņa, Viorina Markoša, Imants Stilve, Juris Rauziņš, headmaster Artūrs Priede /Mirdza Leinerte archive/→

• Children of P. Martinsons' grandparents Natālija and Augusts Pīpe. From left: Pēteris, Lūcija, Anna, Natālija, Augusts, Vilis, Aleksandra, Jānis, Marija (Around 1913) /Velta Moris archive/→





But sometimes stubbornness is useful?

Well, at least you strengthen your conviction, and persistence increases, too. Then many... then you don't worry about many things.

Did it hinder or help in your life?

No, I think it all helped, it all helps... I, there are moments when I go down memory lane and then, then.. not always it is possible to remember everything, and everything changes...

Where did you start your studies?

[The Faculty of] Architecture. We had a good course[46].

Was it in the beginning of the [19]50s?

[19]51 to [19]57.

And you turned to ceramics in [19]63?

Yup! Although I used to pug clay when I was a child, while pasturing cattle. I knew where the missus hens hide to lay eggs, and I used to take those eggs to the pasture, because the missus did not know those place, and then I covered eggs in clay and baked them in fire, the way I had read about in "Land restorers[47]" by [Aleksandrs] Grīns, and there were plaque survivors (how they survived), a boy and a girl. They got together and on their first.. well, they had to eat something and get by, and the first thing they caught was a hedgehog. [They] gutted [the hedgehog] and covered in clay and baked in fire, and then they took off the shell, they took off the clay and all needles were stuck in the clay. And the same was with [egg] shells – they comes off nicely and the egg was like a boiled egg, like a hardboiled egg, and the egg white had beautiful, pink net pattern because of the shell, which, of course, got cracked.

First experience?

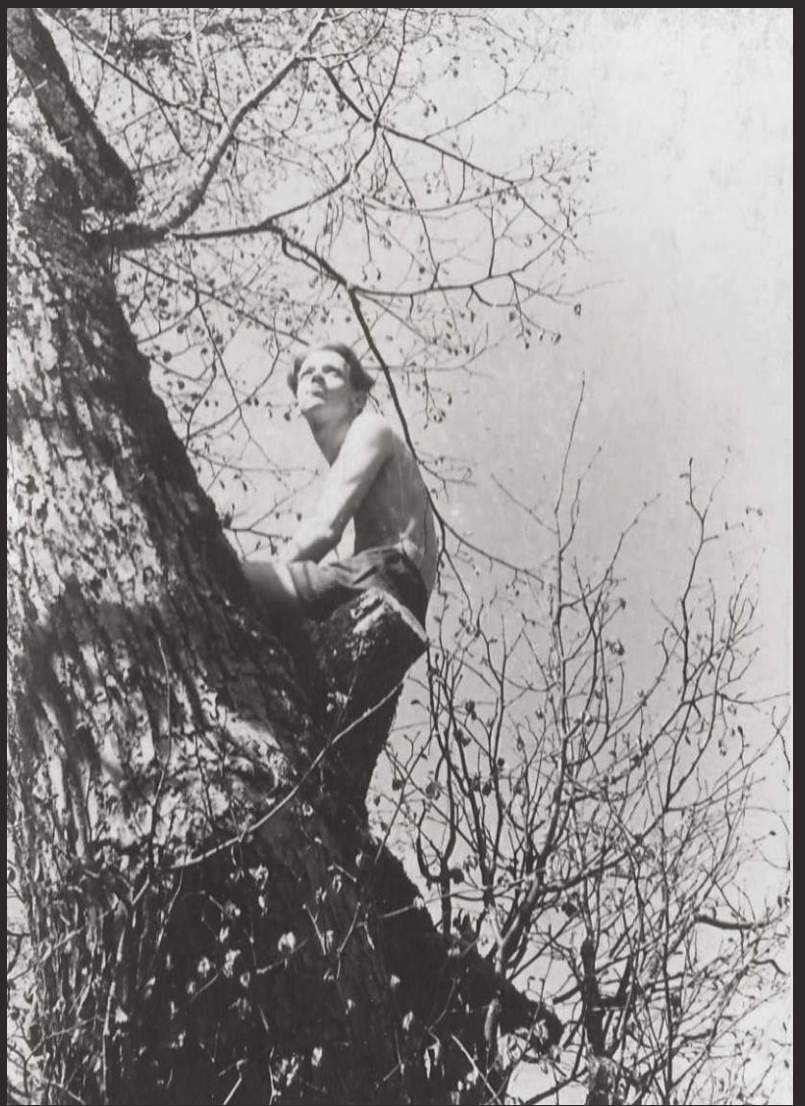
No, I think the first one was when I walked barefoot on clay. After rain in clayey places, [when I went to] watch other children rejoicing. Just the parents scolded: "What are you doing over there?"

Because you could get dirty.

Yes, yes, yes. And during the German time the city was pretty, pretty burned out, including its central part, and we were quite friendly, we were kind of [group].. we, [children] of different ages used to get together and different.. we were kind of colourful team. And there was also.. and at one time there was a puppet theatre. I do not know, some kind of charity

[46] Ivars Bumbiers (born 1931) and Pēteris Martinsons were friends throughout their entire life. The two friends together with their classmates Visvaldis Čikste (1931-1991) and Elmārs Salguss (born 1930) actively participated in the architectural design competitions in the early 1960s. In 1966, Bumbiers, Martinsons and Čikste together with sculptors Arvīds Drīzulis (born 1934) and Tālivaldis Gaumigs (born 1930) took part in the competition for the Monument of Latvian Riflemen, in which they obtained the third prize. I. Bumbiers was an organizer of all major solo exhibitions of P. Martinsons. (Vanags, A. (2008) *Latviešu sarkano strēlnieku piemineklis.* Riga: Studija; http://art.anazana.com/lv/zhurnals-studija/2008-13363/open-news:4581 (12.05.2014.); conversation of Zanda Zībiņa and Ivars Bumbiers 19.01.2014.)

[47] "Land Restorers", novel by Aleksandrs Grīns (1939).



Photos:
• P. Martinsons with fellow-students (1957) /Valdis Kalniņš archive/←
• Pēteris in Kauguri, May 1951 /Mirdza Leinerte archive/→



puppet show, something like those that Russians have [called] *kapustniki* [actors' party]. Very.. big time comics and witty, [made jokes] about actual political events. Yes, it is always, it is rather enviable characteristic. And once a day they visited some yard. And they had a hand- controlled doll, with a head on a stick. And I was, after the show apparently, I was so impressed, and once I was home alone, for a long time alone at home, because the brother was ill and he was in a hospital in Riga, and my parents and the sister had gone to Riga, the brother was seriously ill, and so I made my own puppet theatre. Of course, those were fairy-tales arranged by me. I walked down from the old power plant, from the power plant; there was a small, small river, which didn't freeze even in winters, and on its banks, on its banks, there was red clay, and I took clay there and pugged. I made heads for dolls from clay, I dried them and painted them with watercolours. My old friend, my schoolmate, took one [doll] with him when they fled, because they left Daugavpils before us and they went to Kuldīga, to Kuldīga's side, and after the war we met in Riga. And so he says, "But I do not know where the head is now." [*Laughs*.] Well, yes, and then I was a play writer, I was an artist, I was an actor, and my old friend was a technician – he changed decorations, managed lights, different colour lights – [we] needed it after those events.

Who was your audience?

Schoolmates ... [*Smiles.*][49]

And here, say, from Daugavpils period, do you have people, maybe childhood friends with whom you later kept in touch or maybe still keep in touch?

Yes, there are. I say, in Riga lives my classmate, my old friend, and we meet once a year or call each other.

What's his name?

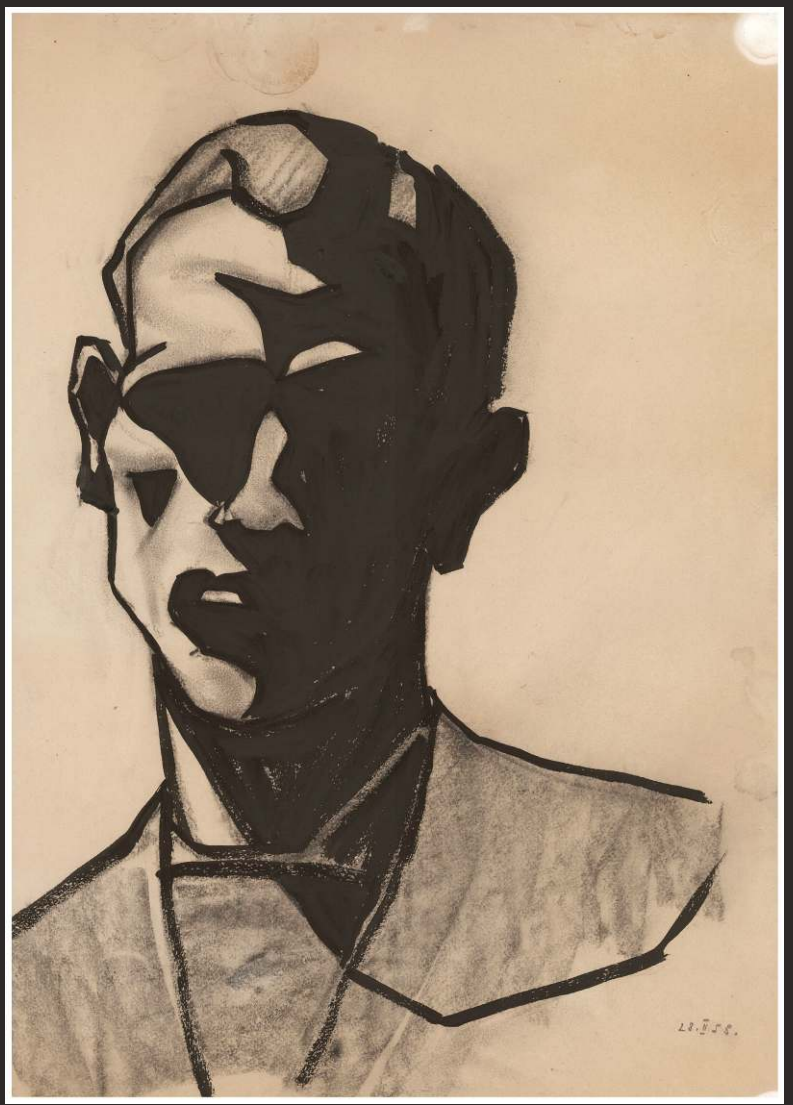
Almārs Bērzonis[50]. He has a house in Riga. But I guess there were only four of us – old classmates, who later met in Riga. Also some Žanete Jakobsone[51]. She worked as a teacher. Well yes. This is what it is, the war separated people. Well yes, when we started to search others, who else form the class is somewhere around. However, when we began to study then...

[48] Amateur (usually for a narrow circle of friends) performance, based on humour and satire.

[49] Almārs Bērzonis remembers that entrance fees to the premiere were transparent, coloured candy wrappers, which were necessary for lighting of the show. The main character of the show was Lankadricu Ella – a witch-like creature. (From conversation between Almārs Bērzonis and Zanda Zībiņa on 07.12.2014.)

[50] Almārs Bērzonis (born 3 October 1931) – a scientist and a friend of P. Martinsons, from 1938 to 1943 was his classmate and desk-mate at the Daugavpils City Kr. Valdemārs Elementary School.

[51] Irēna Žanete Roze, born Jakobsone (born 7 May 1931) – a teacher, a classmate of P. Martinsons at the Daugavpils Kr. Valdemārs Elementary School.



Photos:
• Pēteris Martinsons (1957) /DMRAC collection/←
• A self-portrait of P. Martinsons (1958) /DMRAC collection/→





And now who are those people who link you with Daugavpils, nowadays?

They are my former students, Mairita [Folkmane][52], Līga Čible[53] and also [my schoolmate] Pēteris Žodžiks[54], [who] was in Riga later. I think his son studied architecture. He himself – I don't know – he is or was mechanically orientated, mechanics-related.

But you were named after your father, right?

Excuse me?

You were named in honour of your father?

Yes, but my father also was a son of Pēteris.

So it runs in your family?

Apparently. And therefore my parents gave me the second word – Ilmārs. The 1930s, it was boom of Scandinavian literature in Latvian, boom of translated literature.

Influenced by that...

Yes... [*Laughs*.]

But officially this name – Ilmārs Pēteris – was also used or it wasn't used?

It was in my birth certificate, but during the Russian times it wasn't recognized, but then in honour of my parents [I accepted it] and the Civil Registry office sent their approval, and now I have two words, but my brother and my sister did not have because they.. [*breaks his thought*], but obviously to distinguish all of those Pēteris Martinsons.

Who is who?

Well, yes.

But their first son they named Zigurds.

Yes. I think it was also [taken] from Scandinavian literature [*Laughs*].

And your sister – her name is pretty Latvian – Mirdza.

Well, yes.

Your first place of employment? Where did you work?

After the graduation. [*Pause.*] We graduated.. we were twenty.. we were twenty-five who were enrolled, and I think that there were twenty-seven of us, because some girls came from higher courses after they started to build their own families. And we [at the end of studies] had [were offered] only three architect's places: in Omsk, Tomsk and Molotov. And in Latvia we were offered jobs only on constructions. [..] Two guys did not sign those distribution orders, and thus they were immediately outlawed, which meant that they would be no longer consulted, they would have difficulties defending [their thesis] [in order to graduate] and everything. Well, at the end they finally signed somewhere, something, and they graduated. And I signed to work as a foreman in Ventspils. So I went to Ventspils, I don't know what kind of place was it, I don't remember, the supervisor was a Latvian, an engineer, and he said that .. [*thought breaks*] well, yes, and a head of personnel, she offered me a bed in a dormitory, and I refused that job. And then the supervisor said: "This will go through court." I said, "Fine." It did not go through court. I do not know why. Just happened! Maybe [it was my] destiny. And so, how did I get into that [organization]? I was in some organization that used to be a building material factory and there was a designing bureau[55]. It was headed by Muha and her deputy – engineer and ceramicist-technologist – Mārtiņš Kalniņš, I think he was Kalniņš[56]. His daughter is Violeta Jātniece[57], a ceramicist. And they took me, or he took me without any orders, without anything, because everywhere else, professional training in institutes.. [*breaks his thought*] and I had already made my way to an engineer's level with a solid salary. Well yes, and Valdis, my groupmate Valdis Kalniņš[58], he'd got a place of chief architect in Daugavpils. Well, and so my friends from senior groups told me that a designing institute[59] is opening a new department – a department of small houses, namely, a department of individual housing designing, headed

[52] Mairita Folkmane (born. 1970) – a ceramicist, a teacher. P. Martinsons supervised her Bachelor's paper "Mosaic" (1997) and Master's Thesis "Two Truths" (1999).

[53] Līga Čible (born 1968) – a ceramicist, Daugavpils City Deputy Chief Artist.

[54] Pēteris Žodžiks (1931-2003) –a schoolmate of P. Martinsons at the Daugavpils Kr. Valdemārs Elementary School. Studied at the Latvian State University, discharged, probably because of the origin of his parents, whole life worked as a driver. Imants Žodžiks (born 1955) the son of Pēteris Žodžiks is an architect, an author of designs of bills of Latvian lats. (From correspondence between Imants Žodžiks and Zanda Zībiņa on 15.12.2014.)

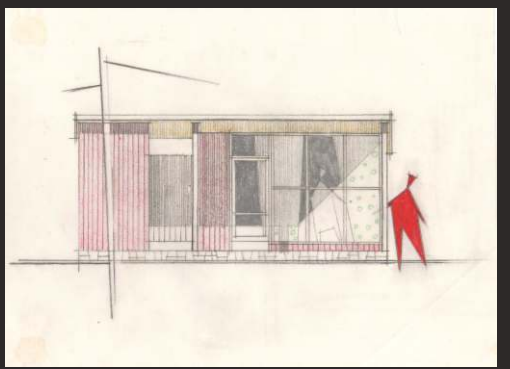
[55] Designing Bureau of Central Scientific Research Laboratory of the LSSR Ministry of Construction Materials Industry

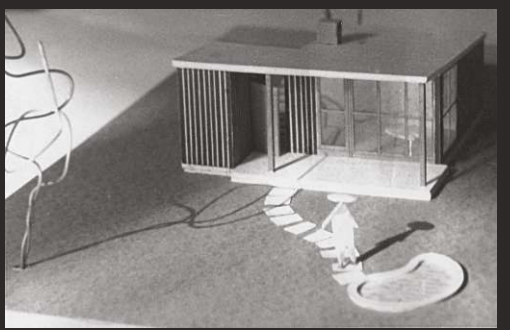
[56] Mārtiņš Kalniņš (1911 – 1994) – an engineer, a ceramic materials technologist

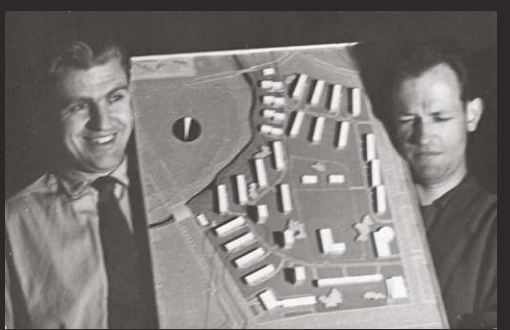
[57] Violeta Jātniece, neé Kalniņa (born 1939) – a ceramist

[58] Valdis Kalniņš (1932 – 1984) – an architect, Daugavpils City Chief Architect from 1961 to 1984

[59] Latvian State Institute of Urban Construction Designing







Photos:
•Almārs Bērzonis (1951) /Almārs Bērzonis archive/←
•Žanete Jakobsone (Irēna Žanete Roze) (1951) /Almārs Bērzonis archive/←
• Front of a garden cottage. P. Martinsons' drawing (early 1960s) /Biruta Burčika archive/→
• A model of a garden cottage by P. Martinsons (1960) /Mirdza Leinerte archive/ →
• Architects Arvīds Ceļadoma and Pēteris Martinsons (1958) /Mirdza Leinerte archive/ →



by Boriss Ozols[60], who was, maybe, some eight years older than I was. And so I applied there and they took me without asking anything, anymore, because I was coming from another job. Well, yes, and so from that bureau (you should look up the bureau in the book of Rūta Muižniece[61]), and so they [in the previous office], they [say]: "Why are you going for a lower salary? Here you already have something – certain amount of roubles. And now you leave for some eighty roubles?"

They didn't understand.

Well, yes, but it was very interesting time, too. And it was [time] when individual projects were reawakened.. as it is in those.. even though the economy was all planned out, there still were some kind of breakthroughs, coincidences, probably again [*laughs*]. There was something loosening, they loosened up [their attitude], like that. Well, yes, there was an opportunity to be in contact with clay and I occasionally made something because there were kilns, where I could fire something. Oh, and at that time, after the graduation, I joined mountain climbers. So I started to climb mountains[62]. And then I accidentally met some guy I knew, a sculptor Tālivaldis Gaumigs[63], on a street, and he says that he is on his way to the [Latvian Art] Academy to establish the Design Department. And he says: "Take my place at the Applied Arts School [Riga Secondary School of Applied Arts]." And at that time, if you had a job like that, you could have additional a part-time teaching job. And so I worked at two places, I worked at the Designing institute and at the School of Applied Arts. [..] At the school of Applied Arts I worked at the metal art division, I taught composition designing, designing of small forms. And I also was really carried away by mountains. The most active time was during summers and when I was offered a full-time [job] at school, and I accepted the offer because of mountains[64].

Because you could be off in summers?

Because in summers you could have more chance to be off work in contrast to activities in the field of designing. And in designing, the other half of summer, perhaps, is the most intense in regard to work. Well, yes. And so at school I befriended with other departments. The job for us was.. The School of Applied Arts had three locations in Riga, three different buildings.

[60] Boriss Ozols (1919 – 2000) – an architect

[61] Muižniece, R. (2006) *Cita pasaule. Pēteris Martinsons.* Riga: Gallery "Daugava".

[62] In 1957 P. Martinsons climbs mountains for the first time. As from 1961, he represents mountain climbers becoming a board member of Republican Club for Tourists and Mountaineers under VSSTU "Daugava" club. (Zablovskis, E., compil. (1997) *No Oliņkalna līdz Everestam.* Riga: "Jāņa sēta".)

[63] Tālivaldis Gaumigs (born 1930) – a sculptor, a teacher at Riga Secondary School of Applied Arts (1956 – 1962). In 1961 he found Department of Metal Art and Industrial Art at the Latvian Academy of Art and was a long-time head of it.

[64] According to an entry in employment record book of P. Martinsons, he was recruited by Riga Secondary School of Applied Art on 28 August 1962.



Photos:
• The Caucasus (1961) /Teodors Nigulis archive/ ←
• In Oliņkalns, Spring of 1962 /Mirdza Leinerte archive/ →



On Lāčplēša Street, where metalworking [department] was, there were ceramicists, wood [artists] and even decorative sculptors[65]. Well, and there was one colleague [ceramicist Rita Einberga[66]], we became friends, and she used to give me glazes. It was very difficult to get clay, unless you were a member of the [Artists] Union and a professional [ceramicist]. And so I started. At that point, Žūriņš was in the Applied Art [School], the school was already headed by Imants Žūriņš[67] (this spring he turned ninety), and he had several architects [at the school]. He had Marta Staņa[68], who worked at the Applied Art School, then there was Georgs Barkāns[69], they were older than I was, then me, Ivars Bumbiers[70], Olģerts Ostenbergs[71]. Well yes, Barkāns started to make textiles in the school, very good tapestries, colourful, as Barkāns.. well, those architects.. but they were also forced to make something, watercolour [painting], drawing, and [to have] not just technical work and technical thinking. And Barkāns at some point also had studied painting along with architecture, but it was very [difficult to combine], it was a very tough programme. And so, the architecture .. [he] quit the painting, but it stayed somewhere.. [*breaks his thought*]. Well, during the Soviet times painting, sculpture and graphics were the most defined fields. And the applied art – it was no art.

It wasn't taken seriously.

It really wasn't. And that was an opportunity to express yourself [*smiles*]. And so there was going to be (Barkāns passed out a couple of years ago, I guess, and his missis[72] remained).. a large exhibition at the Cesvaine Castle, in its burned-out part, from 10 May to 27 September [2013], a large exhibition[73]... Well, yes, and since we were in the Union of Architects, members of the Union of Architects.. and my groupmate and friend [Ivars Bumbiers] made very good water-colours and drew, he said: "Let's throw an exhibition at the House of Architects." No, he said to me: "You throw an exhibition at the House of Architects." And I said: "Together with you, and your oil paintings", as he just had begun oil-painting. And so we threw a joint exhibition at the House of Architects in [19]64[74]

Was it your first exhibition?

Yes. Of course, I brought an invitation to Žūriņš who was very frustrated with me [*laughs*]. How come? I was any Tom, Dick or Harry! While his wife was a professional ceramicist[75]. He said: "Too early" or "too fast", or something alike.

[65] Metālapstrādes, keramikas, kokapstrādes un dekoratīvās tēlniecības nodaļas.

[66] Rita Einberga (1921–1979) – keramiķe.

[67] Imants Žūriņš (1923-2014) – a teacher, a painter, a head of Riga Secondary School of Applied Arts (1959 – 1985).

[68] Marta Staņa (1913 – 1927) – an architect, a teacher at Riga Secondary School of Applied Arts (1953 – 1959).

[69] Georgs Barkāns (1925-2010) – an architect, a textile artist, a teacher at Riga Secondary School of Applied Arts (1961 – 1986).

[70] Ivars Bumbiers (born 1932) – an architect, a teacher at Riga Secondary School of Applied Arts (1954 – 1989), a head of Department of Ceramics.

[71] Oļģerts Ostenbergs (1925 – 2012) – an architect.

[72] Dzidra Ozoliņa – Barkāne (1922 – 2014) – an architect, Georgs Barkāns' wife and a keeper of his creative heritage.

[73] Georgs Barkāns memorial exhibition "À mon seul désir/My Only Desire" at the Cesvaine Castle (05/10/2013 – 09/27/2014).

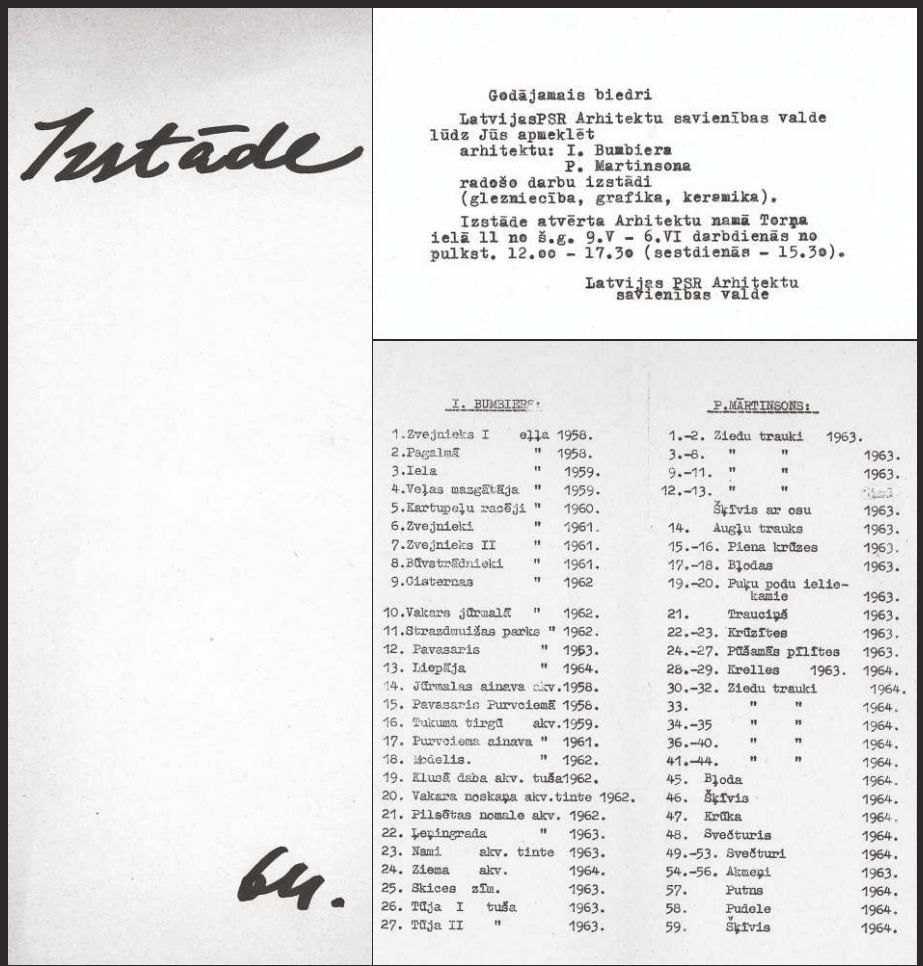
[74] The Union of Latvian Architects located at 11 Torņa Street, Riga.

[75] Ausma Žūriņa (born 1926) – a ceramist, a teacher at Riga Secondary School of Applied Arts (1954 – 1989), Head of the Ceramics Department.

Photos:

• Mates Ivars Bumbiers and Pēteris Martinsons in Krustpils (1955) /Ivars Bumbiers archive/←

• An invitation, list of works of an exhibition of Ivars Bumbiers and Pēteris Martinsons in 1964 /Archives of Ivars Bumbiers and DMRAC/→



Izstāde

64.

Godājamais biedri

LatvijasPSR Arhitektu savienības valde lūdz Jūs apmeklēt arhitektu: I. Bumbiera
P. Martinsona
radošo darbu izstādi (glezniecība, grafika, keramika).

Izstāde atvērta Arhitektu namā Torņa ielā 11 no š.g. 9.V - 6.VI darbdienās no pulkst. 12.00 - 17.30 (sestdienās - 15.30).

Latvijas PSR Arhitektu savienības valde

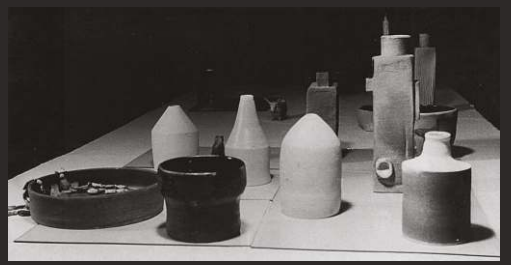
I. BUMBIERS:

1. Zvejnieks I ella 1958.
2. Pagalmā " 1958.
3. Iela " 1959.
4. Veļas mazgātāja " 1959.
5. Kartupeļu racēji " 1960.
6. Zvejnieki " 1961.
7. Zvejnieks II " 1961.
8. Būvstrādnieki " 1961.
9. Cisternas " 1962
10. Vakara jūrmalā " 1962.
11. Strazdmuižas parks " 1962.
12. Pavasaris " 1963.
13. Liepāja " 1964.
14. Jūrmalas ainava akv. 1958.
15. Pavasaris Purvciemā 1958.
16. Tukuma tirgū akv. 1959.
17. Purvciema ainava " 1961.
18. Apdelis. " 1962.
19. Klusā daba akv. tuša 1962.
20. Vakara noskaņa akv. tinte 1962.
21. Pilsētas nomale akv. 1962.
22. Ļeņingrada " 1963.
23. Nami akv. tinte 1963.
24. Ziema akv. 1964.
25. Skices zīm. 1963.
26. Tūja I tuša 1963.
27. Tūja II " 1963.

P. MĀRTIŅSONS:

1.-2. Ziedu trauki 1963.
3.-8. " " 1963.
9.-11. " " 1963.
12.-13. " " 1963.
Šķīvis ar osu 1963.
14. Augļu trauks 1963.
15.-16. Piena krūzes 1963.
17.-18. Bļodas 1963.
19.-20. Puķu podu ielieka-mie 1963.
21. Traucipš 1963.
22.-23. Krūzītes 1963.
24.-27. Pūšamās pīlītes 1963.
28.-29. Krelles 1963. 1964.
30.-32. Ziedu trauki 1964.
33. " " 1964.
34.-35 " " 1964.
36.-40. " " 1964.
41.-44. " " 1964.
45. Bļoda 1964.
46. Šķīvis 1964.
47. Krūka 1964.
48. Svečturis 1964.
49.-53. Svečturi 1964.
54.-56. Akmeņi 1963.
57. Putns 1964.
58. Pudele 1964.
59. Šķīvis 1964.







Did he attend the exhibition?

No [*smiles*]! One doesn't have to attend all exhibitions. I also don't go to all exhibitions, and I don't go to openings very often as well. To exhibition openings. Now we can attend exhibition openings in . . . the Riga City Council at that... underground, which I call the "garage" – a place which officially is called Art Space.

The Bourse?

No, the Riga Art Space. It is underground beneath the Riga City Council. And members of the Union of Artists also pay for tickets, they can't attend it for free just showing their union membership cards [*laughs*].

How come? How do you choose whether to attend an exhibition or not?

No. Well, an exhibition[76] is not for viewing works. You can't see anything there. An exhibition is to meet the audience, to hang out, to have a drink, well [*laughs*], but you can't see anything much from an exhibition.

Then you have to go when...

[*Interrupting.*] You have to go when you have time and you really want to see [an exhibition].

What kind of feedback did you get after your first exhibition? Reaction?

Not just feedback, there was discussion. And there was, as they say nowadays, there was a huge scandal! Ceramicists were on one side and architects were on the other side and [*pause*]. Ceramicists were concerned about many square shapes and so one architect, I could say – a friend [Teodors Nigulis[77]], but older than me, he stood up, without any arrangements in advance. And he said that he tries not only to defend my profession but the profession of all architects, and what was first? A brick is also ceramic. It is angular. But I like, say, folk art, and not just, not only ours, but the world folk art. And I have, perhaps, taken quite a lot of interest in it and watched, and got inspired. And we have, we have such [good] works of folk art, ceramics. So.. Well. Well, so I.. so, I guess, maybe then I became famous [*smiles*] and started to focus on clay.

But at the beginning.. Does it mean that at the beginning your first exhibition wasn't recognized among ceramicists? You had to fight for your recognition?

Well.. I think I wasn't recognized for a pretty long time, because if I claimed to something, the priority always went to a member of the Artists' Union. And I was not a member of the Artists' Union, because I came into ceramics from the street.

They would not accept artists like this?

But.. well.. maybe that's a human nature, the way guilds, societies, associations are formed... And the school, the school is also like, say, like a family, like some kind of cell. A family also doesn't accept easily. Well, others also aren't as easily accepted. For example, foster children and... And of course, if we went to school, if we graduated together, studied, if we grew up together, matured together, argued and played together. And now some neighbour wants to join our team. I think, with humans.. it is not at all.. it is not so simple, right? But ... Well, yes, I don't complain. No, no, everything is fine!

And your second exhibition? How long did it take between the first and the second exhibition?

Yes, the second ex[hibition]... This was the first appearance. It was shared exhibition because it was [held] like one. But my first actually solo exhibition was in [19]71. And it was in the premises of the [Latvian] Artists Union, [at the Artists House] by the Daugava[78]. One-man exhibitions weren't very popular at that time. In ceramics, such [an exhibition] was only for Kruglovs, Professor, Kruglovs[79]. Solo exhibition.. there always were several [artists] together, three people or two. And I was also accompanied by one graphic artist from the School of Applied Arts. My friends asked, "Did you agree?" I said, "Yeah, we'll see." Because I believe that a variety of things, and it's not that easy, can be put together in one exhibition or one event. It is not so easy. And a couple of weeks before the opening I suddenly received a call from a representative of the Artists Union, at that time there were no curators, they were [*coughs*] called differently, they were in charge of applied arts. He called me and said, "What are we going to do now?" He [the second artist] has refused and we can't find anybody to replace him and now the exhibition will fall apart. I said that nothing is going to fall apart, when I have so many works. And.. and.. and again, what was it? What was it? Fate? Coincidence? Conjunction? And I threw the exhibition.

[76] Meant an opening of an exhibition.

[77] Teodors Nigulis (born 1923) – an architect, a mountain climber.

[78] Pēteras Martinsona personālizstāde Latvijas Mākslinieku savienības Mākslinieku namā (1971).

[79] Georgs Kruglovs (1905–1984) – a ceramist, a long-term head of the Ceramics Department of the Art Academy of Latvia.



Photos:
• Exposition of an exhibition of Ivars Bumbiers and Pēteris Martinsons in 1964. /Archives of Ivars Bumbiers and DMRAC/←
• Pēteris Martinsons in his apartment - studio (1980s) /Photo by Laimonis Stīpnieks/→



And it was.. it was pretty interesting. I asked my friend [Ivars Bumbiers] to prepare the exhibition, and I could be only a transport worker for him. And he was on move, he was working, and suddenly a man comes in, he speaks Russian and says that (he didn't say who he was and probably none of them said who they were, but one of them was preparing my exhibition, this is a fact, it is known fact, but the other one.. my friend didn't know the second man who just came in) and the Russian-speaking gentleman says, "No, these works cannot be displayed." I have two pieces of them [the works], one is bigger, "The Thinker" and the second one, the smaller one, the dark one ["The Offended"]. But that the bigger one, that one could be from that time. And I had several work like that and one of my works was even two meter [high], and so.. And he says, "People won't understand it." And my friend quite sharply snaps back: "We'll see." How can he...

Judge.

Yes, how can he judge. Turned out that the man was a community leader at the Artists Union[80].

He was exploring.

[*Laughs.*] Well... And the exhibition... Yes, and next year the exhibition went as traveling exhibition to Tukums, Kuldīga, Ventspils, Talsi[81].

So people did understand. Did you ever, so to say "suffered from ideology" in those Soviet times?

Well, yes, of course! I was .. I was single. I had no family, I had no children – so I had no "hostages". I knew the language, and I had pretty wide correspondence, and I wasn't easily allowed to different gatherings. For example, in [19]85 I was invited to America, to symposium[82]. The best ceramists from all over Europe were invited, and, of course, it was very painful for me when the trip was refused [*aggrievedly*]. I did not regard myself as such a, maybe, well, a great [artist], but the main thing, [that] I was denied this opportunity to meet people whose works I may already knew, I have admired in catalogues and all. Of course, it was painful. And Sylvia Hymen[83], she passed away a year ago at the age of 90. No, she was over 90. When we were in China[84], she had her 90th birthday, in 2008. And Sylvia Hymen, Jewish, a fine old lady, she sent me all correspondence, copies of correspondence between America and the Soviet Union, between America and Moscow in regard to my topic.

[80] A community leader or a party organizer was a person designated by the Central Committee of the Latvian Communist Party who visited institutions or companies in order to carry out political activities (controlled and led local party structure, agitations and public awareness campaigns).

[81] At the Tukums Museum, the Kuldīga Regional Museum, the Ventspils Regional Museum of History and Arts, the Talsi Regional Muesum

[82] 2nd International Ceramics Symposium in Nashville, Tennessee, USA

[83] Sylvia Hymen (1917-2012) – as American ceramic artists, art teacher.

[84] In 2008, the 43rd Congress of the International Academy of Ceramics in Xian, China, was participated by Pēteris Martinsons, Imants Klīdzējs, Ilona Romule, and Mārīte Laiviņa. After the Congress, Pēteris Martinsons and Imants Klīdzējs spent a week working at the Ceramic Centre of the Sanbao International Art Institute).



Photos:
• Thinker (1971). Chamotte, wood firing, 93 x 50 x 17 cm (DMRAC PM: 4) /Photo by Sandra Poplavska /←
• Offended (1970). Chamotte, glaze, black engobes, wood firing 61 x 35,5 x 13 cm (DMRAC PM: 3)/Photo by Sandra Poplavska /→



And you had a chance to read it all?

The [Soviet] Union wrote: "We have no money, we haven't planned." And America writes back, "We are paying." Of course they [the Soviet Union] didn't let me go.

Did they tell the actual reason why they wouldn't let you go?

During tourist trips no one explained anything, too, the party and the government did not explain, but they used a phrase "considered unreasonable"[85]. Such a phrase existed in case of one or two of my trips [*sighs*]. Well.. and.. what Martinsons? Martinsons was insulted to death, and upset, of course. And only after five years, well yes, after five years from the pervious internship at the [Art] Academy, every five years, the Academy teachers could go on traineeship to a neighbouring republic or to a neighbouring university and I went to Lviv, in Lviv, there is the Institute of Applied Arts and in Lviv, there is also the ceramics, and not only ceramics factory of the Artists Union [Lviv Ceramic and Sculpture Factory] with glass art, ceramics and sculpture [divisions]. Like a factory. And I went there to do fieldwork, to work. I went there, say, to the institute to practice and to work. And at the Institute, of course, I met with the students, showed them slides and told about my work in Riga, about what I do, what students do. I worked for three months, I lived five minutes away from the factory in some basement, where a workshop of my Lviv friend was, and meanwhile my Lviv friend was[86] in Dzintari [Artists] House together with his wife[87], and I lived in his workshop, I spent nights there and the rest of the time I spent at the factory. And during that period I made those square teapots with sugar-bowls with those ornaments[88]. Well and at the end I held an exhibition in Lviv. Then in Riga, Ķīpsala, and then in Tallinn, Estonia[89]. And friends came to me from Riga and from Leningrad, to see the exhibition, and so my friend Ivars Bumbiers said: "What is better – to go to symposia or not? Judging by the results, it's better not to go."

Topical issue.

Well, yes, and then I.. I read somewhere, probably in some American play.. that there is an American saying, very popular saying – "Next time", very... And when I heard this saying, then my life immediately, well, it brought some relief, because really, why bother? You can meet or anything can happen next time. Very good saying!

[85] Formal denial

[86] Igor Kovalevich (born 1953) – an Ukrainian ceramic artists. Met with P. Martinsons in 1981 at the opening of his solo exhibition in the Museum of Foreign Art. In 1983, he worked in a group of ceramic artists led by Pēteris in Dzintari. In the late 1980s – early 1990s Pēteris often visited Lviv on his way to Hungary, international ceramics study in Kecskemet. In 1997 and 1998 I. Kovalevich and P. Martinsons worked together at the symposium in Walbrzych (Poland). (From correspondence between Igor Kovalevich and Zanda Zībiņa, 05 – 12/08/2014).

[87] Ludmila Kovalevich (born 1953) – an Ukrainian ceramic artist, a wife of Igor Kovalevich (from correspondence between Igor Kovaļevich and Zanda Zībiņa 05 – 12/08/2014).

[88] *Tea graphics.* 1985/1986, stoneware, partly glazed, surface glazing, gas firing. DMRAC PM: 211-215

[89] Lviv Applied Decorative Art Museum (1986), Ķīpsala Ceramic Exhibition Hall (1987), Tallinn Museum of Applied Art (1988). In 1988 awarded with a medal and diploma of the Latvian Artists Union "For the most outstanding creative performance of the year" – for collection of dishes and salt crows from the solo exhibition of 1987 in the Ķīpsala Exhibition Hall. (Muižniece R. *Cita pasaule. Pēteris Martinsons*.., p. 150)

Photos:
• Sanbao (China) (2008) /Photo by Imants Klīdzējs/←
• Celebration of the ceramicist Sylvia Hyman's 90th birthday in Sian, China (2008). From right: Carin Widnas, Pēteris Martinsons,..., Ilona Romule. Sylvia Hayman /Photo by Imants Klīdzējs/→
• Sanbao (China) (2008) /Photo by Imants Klīdzējs/→







And so you used it a lot then, right?

Yes, of course. Yes, it is clear that all those meetings, failures to meet and all of those permissions and bans.. it is clear that if you work, if you are active, and if you want to be in touch, but someone else somewhere else decides.. of course, it does hurt and.. well, yes. And then, at some point I realized that.. well, ok, they didn't let me go, but my works were exhibited. And my works met with other works. And they met in catalogues, it was good, too. You see?

Well, yes, in fact every work is also a part of you.

Yes, well, yes.. exactly. Yes, plus I've always had an advantage, compared to actual artists, because I had a public job[90]. I worked in a public office, and I had small, yet regular salary, right? And hence it freed me from making works for salons, for making works for sale. And if, when I received an order, something in ceramics or in architecture, then it was just a bonus. But I didn't need to worry about that and didn't have to waste my time.

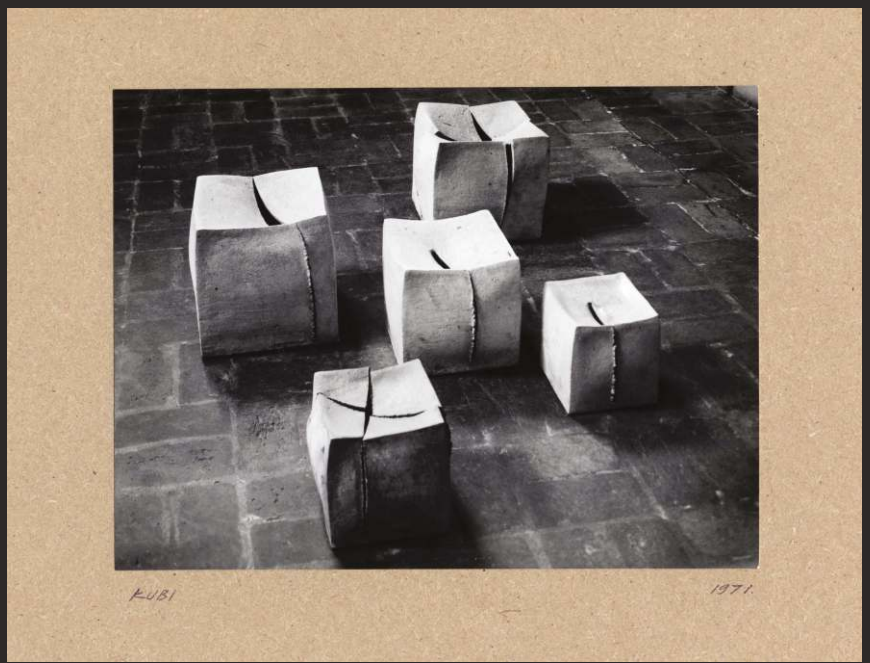
You didn't have to create because of money.

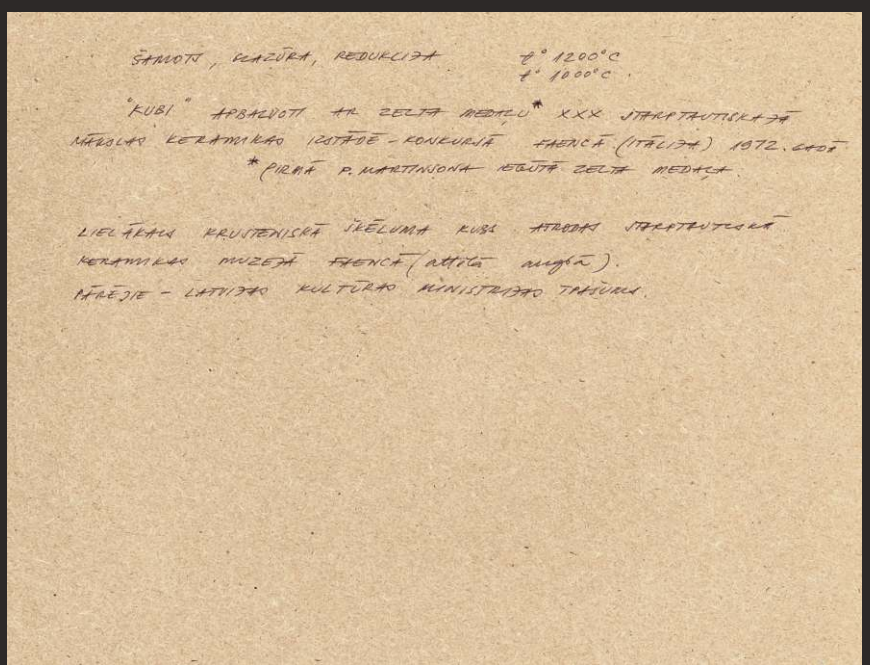
For a conveyor.. for some conveyor production. So. And I could.. I really could make things that I wanted, and I could prepare for big exhibitions, world exhibitions. And, yes, Moscow had noticed me, in Dzintari[91], Jūrmala, when I worked there. They let me go once because there were no members of the Artists Union among the applicants.. and I really worked as a beast, and at that time I also worked at the Academy, I worked at the School of Applied Arts and I also worked in Dzintari. And I travelled from home in Rīga to Jūrmala. If I had a headache in Riga, then as soon as I got off [the train] in Jūrmala, all my headaches disappeared thanks to the climate. And as soon as I touched clay – it went even further away, because I believe that clay, any contact with clay is very healing in every way [*smiles*]. It is. And then I was noticed by Moscow because I actually had works, because at that time [people] came to Dzintari on two-months government financed [creative] trips, paid by the Soviet state, [it was] like a health retreat. You come here for two months, you've got complete freedom, and you can [create]. Well, at the end you had to present a [so called] report. A commission came from Moscow; you had to give an account[92]. For painters it was easy. He drinks all the time and at the end, in some three days, he [quickly] paints his report.

[90] A teacher at the Riga Secondary School of Applied Arts (1962 – 1971); a teacher at the Art Academy of Latvia (AAL), the Department of Industrial Arts and Decorative Art (1968 – 1989); an Assistant Professor of the Industrial Arts Department of the AAL; a Professor, Head of the Ceramics Department of the AAL (1989 – 1994); Head of the Ceramics Department of the Art Academy of Latvia (1997 – 1998); Vice Dean and Head of the Ceramics Department of the Art Academy of Latvia (1998 – 2000).

[91] The Artists House "Dzintari" in Jūrmala existed as from 1945. It was found by the USSR Art Fund in order to organize and control activities of art workers, to channel their creative work into the course of socialist ideology. In 1965, several small chalets were supplemented by a new, an especially built high-rise building. Officially it was called the USSR Art Fund Creative House No. 2. Groups of artists were approved by the USSR Union of Artists, the House was maintained by a group of artists, and their creative work was financed by the USSR Art Fund. The first organized group of artists started to work in Dzintari on 25 April 1950. From 1969, they started organization of creative groups by fields, for examples, ceramicists were usually combined with sculptors. Ceramists groups usually had a thematic focus, most often their task was to prepare for the All-Union exhibition (exhibition with participation of artists from all over the Soviet Union) with a certain motto. Later, they began to organize groups, targeted at creation of works for international exhibitions, and Dzintari actually gave the rare opportunity to travel abroad. Activities of creative groups from all sectors culminated in the 1980s when the political thaw gave an opportunity to invite foreign artists to Dzintari and basically Dzintari held international symposia. Unfortunately, political changes of the 1990s had negative impact on existence of the Artists House "Dzintari", the last creative group worked there in 1994, and in 1995, the operation of the House was ceased. (Astra Krūmiņa Master's Thesis "Dzintari Artists House. History. Function. Significance.", 2000; Muižniece, R. *Cita pasaule. Pēteris Martinsons*..)

Photos:
• The 1970s (a portrait – one of many) /Mirdza Leinerte archive/←
• Cubes (1972). Image from a folder of MA's work of Pēteris Martinsons (1992) /Archive of the Art Academy of Latvia Information Centre /→





No members of the Artists Union among the applicants.. and I really worked as a beast, and at that time I also worked at the Academy, I worked at the School of Applied Arts and I also worked with ceramics it was a little more difficult because you have to make it, then you have to dry it, and then you have to fire it. That's how it is. Well, simply physically longer [process]. Oh, and I worked, I really worked, and I did not really "hang out" [did not party], because I started to drink quite late... only when I came to Riga and began my studies, I tried it [alcohol] and very quickly I found out that it doesn't help at all, even though people usually say that it helps. Nonsense! And so I didn't hang out in Dzintari. I worked, and therefore I didn't let anybody in the workshop. And the head of the group was a good sculptor [Yuri] Orehov[93] from Moscow, his wife was also a good ceramicist, and later their son also became a sculptor, so Yuri was the only one who came.. he came to my workshop. Well.. and, well, yes, so the commission arrives and I have a lot of works. And one [guy] was even from our group, and he asks me, "Did you bring [works] from Riga? Did you bring them from home?" It's not such a big deal to bring works to Dzintari [smiles]? Well and then.. it was [19]68. I am not a member of the Artists Union[94] yet and suddenly Moscow offers me to lead the group [*smiles*]. And I, that year I refused, the next year [I refused], but I worked, and the following year I led the group[95]. Oh, and at that time, well, yes, at that time [the late 1960s] the Soviet Union could start to participate in international ceramics exhibitions in Italy, in Faenza. Because we [individually] could not send our works, the post office wouldn't accept them, and if they didn't officially go through the USSR Artists Union, then no one accepted your works, you could do whatever you wanted. For photographers it was easier, for graphic artists it was easier to send a packet of papers, and therefore our photographers sent a lot of works. And at that time they were in all kinds of societies, and they received a lot of awards. Well then, and then it started. Then one Lithuanian got a gold medal in Faenza, some Mari, no, I think her last name was Markovskaite[96]. And then I received gold. And I got three gold [medals] there[97], and then from Dzintari group.. they decided to select works from it.. the Moscow's commission would select works for international exhibitions, for Faenza in Italy and for Vallauris in France. Faenza was every year and Vallauris was as a biennial, every two years[98]...

[92] At the end of their work periods in Dzintari creative groups held exhibitions which could be viewed only one day. Theses exhibitions were accepted and evaluated by a commission from Moscow, specially formed by the USSR Artists Union. They noted the best works, and such a recognition served as a ticket for participation in international exhibitions and competitions. (Krūmiņa, A. *Dzintaru mākslinieku nams. Vēsture. Funkcija. Nozīme.*)

[93] Yury Orehov (1927 – 2001) – a Russian sculptor

[94] Pēteris Martinsons was accepted in the Latvian Artists Union in 1968.

[95] Pēteris Martinsons in Dzintari: 1967; 11.01 – 06.02.1970; 11.03 –12.05.1971; 10.01 –10.03.1972 (group leader); 12.11. 1972 –10.01.1973 (group leader); 11.01 –10.03.1973; 15.01 –15.03.1974 (group leader); 20.01 –20.03.1975 (group leader); 11.01–10.03.1977 (group leader); 03.01–02.03. 1979 (group leader); 04.01–03.03.1980 (group leader); 15.01–15.03.1981 (group leader); 15.01–15.03.1982 (group leader); 08.09 – 06.09.1983 (group leader); 17.01–17.03.1985 (group leader); 30.03–29.04.1993; 16.02 –27.03.1993 (Krūmiņa, A. *Dzintaru mākslinieku nams. Vēsture. Funkcija. Nozīme.*.)

[96] Maria Bankauskaite (1933 – 1992) – a Lithuanian ceramicist. Her work "Swords" received a gold medal in Faenza in 1970. (From correspondence between Aldona Keturakiene and Zanda Zībiņa on 12.14.2014)

[97] In Faenza, P. Martinsons was awarded gold medals for works "Cubes" (1972), "Flow" (1975), "Other Worlds" (1976). The received medals P. Martinsons donated to the Riga History and Navigation Museum.

[98] Ceramics competitions by the International Ceramic Academy: exhibition of the International Ceramics Competition in Faenza (Italy) and the International Ceramics Biennale in Vallauris (France). The Faenza competition at the regional level began in 1932, expanding to national level as from 1938, and becoming an international competition as from 1963. Ceramicists from the Soviet Union started to take part in the Faenza competition in 1967. The International Ceramics Biennale in Vallauris takes place since 1968. Both competitions played an essential role in development of the world ceramics in the 1970s – 1980s. (http://www.micfaenza.org/en/concorso-internazionale-premio-faenza/ (12.05.2014.); Малолетков, В. (2010) Тенденции развития мировой декоративной керамики последней трети XX - начала XXI вв. Диссертация на соискание ученой степени доктора искусствоведения. Москва: Московская государственная художественно-промышленная академия им. С.Г.Строганова.)

Photos:
Tea graphics (1985/1986). Stoneware, black engobes, partial glazing, overglaze, gas firing. (DMRAC PM: 211-215)
/Photo by Sandra Poplavska/→







Well, yes [*smiles*]. And again I got the first gold and I was notified by some Danish lady with whom I was in the Symposium in Czech [Czech Republic] and she loved to talk, and she was very, very nice – Karen Park[99]. And she wrote me a letter, or, no, she sent me a telegram saying that I've got gold. Moscow was silent.. I also kept silent, I pretended not knowing anything. And.. the first gold medal was brought by Genrih Smirnov – a young man, an expert of Italy and Italian language from the Moscow Central Committee[100]. He was very young man. His wife studied.. She studied singing in Italy with one of ours, either it was [Ilga] Tiknuse[101] or.. well, a singer. I later met that Mr. Genrih in Riga. And now the Artists Union in Moscow.. [*breaks his thought*]. Oh, and they called me Peter, because my friends, college mates called me Peter. And in the family my mom and my sister also used to call me Peter. And now he says, "Well, Peter, now let us throw you a great presentation, presentation of that medal in Moscow." I said, "No, thank you!" [punches with his fist on the table]. I put it in a pocket and went home.

You did not need such a pomposity?

No, no, no. And especially because it was already delivered. And only then, when I got the third gold medal[102], then.. the next year [in 1977] I was allowed to go to Italy. But all of the documents I had to process in Moscow, and I went to Moscow and they said that, since I was not in the Party, not a member of the Party and I didn't have hostages.. no, they didn't say exactly like that, but I couldn't go alone. I could go only with a person who would accompany me.

And was such a person assigned to you?

Yup. And the person who accompanied me was a man from the Republican Fund.. a head of the Art Fund, who was used to have a car everywhere. And now he would have to commute by himself and he didn't speak foreign languages; and he was ready to reject such an "honourable task" and then they ask me if I would be able to lead the trip for two people? Of course, I said, yes. Why.. if that "pal" does not go, then I won't be able to go either. Well. And ... Yes ... [*pauses to think*].

And how did it end?

We finally went. I guess I made one of the biggest jokes or the biggest joke in my life. But again, that was a coincidence, that was destined, right? If there is such...

[99] Karen Park – a Danish ceramicist

[100] A consultant of the Italian Sector of the CPSU Central Committee Department On International Relations with Communist Parties of the Capitalist Countries

[101] Ilga Tiknuse (born 1930) – a singer

[102] For the work "Other Worlds" (1976)





Photos:

• In Lviv before departure to Riga (1986). From left: Igor Kovalevich, Pēteris Martinsons, I. Kovalevich's daughter, behind – Ludmila Kovalevich. /Igor Kovalevich archive/ ←

•Solo exhibition in Lviv (1986) /Photo from the book "Another World. Pēteris Martinsons" by R. Muižniece /←

• Group of ceramicists in Dzintari. Sitting from left: P. Martinsons with Fricis, J. Rindina with her daughter Anna (Latvia), S. Hushmatova (Tajikistan), S. Demkina (Russia), E. Zvagule (Latvia), M. Atayeva (Turkmenistan), I. Krolle, O. Āboliņa (both from Latvia), I. Petraviciene (Lithuania), I. Vilciņa (leader of ceramicists workshop, Latvia), T. Petrovska (Belarus); in front from left: V. Civin (Russia), G. Ambarcumian (Armenia), A. Zadorin (Russia), A. Milovzorov (Ukraine). Standing from left: third – L. Kovalevich, fourth – I. Kovalevich (both Ukraine), eighth – H. Videvika (Estonia), fourteenth – A. Gorislavcev (Russia) (1983) /Collection of DMRAC /→

• A meeting in Faenza (1977). P. Martinsons – second from the left /Collection of DMRAC/→



But still...

We went to [Rome], we arrived in Rome and I, of course, was responsible for all checks, for all money that we were given for the trip. Something like that. I had to collect tickets and checks everywhere; I had to get in touch, to call the embassy in Rome. But I had never spoken on a phone in a foreign country. Especially in Italy. So I had to find a phone-booth, I had to learn, right there, how to call.. well, and I had to exchange some money to get coins. Well, I.. I had only a shoulder bag with me, I bought it in Moscow, in a Polish shop, with multiple zippers, and nicely soft leather, and size-wise it was also very nice. It was my entire luggage. Because the trip was only four days long. He had a suitcase. I left him with his suitcase and my bag, and went to learn how to call, to see how it's done, because I couldn't read, everything was in Italian. So I called [the embassy]. Now we had to take a taxi to the embassy. And the embassy had booked us a hotel. And so I made a call, did everything and went back to the mister, who was accompanying me, he was standing with bags, and when I approach him, he tells me .. that meanwhile some young man had approached him and had asked in clear Russian language: "And where is the other one?" He said: "Calling the embassy." So we went to the embassy. Yes, the hotel was booked near a [train] station, but it was almost in the very centre of Rome. The hotel, which closed at eleven at night.. you had to get back. And yes, well, so we were at that hotel, we were placed in one room, and of course, now we walk through the city. At the time, they had some sort of international youth.. some kind.. some sort of big rally took place in Rome, and they walked everywhere, they were everywhere.. but from all over Europe, one might say, those [were] young people. The Carabinieri forces, army literally escorted the procession. [Young people] with slogans, of course, for freedom, equality and education. Of course, I.. we follow the procession because it was so interesting. Well, and life in general was different. What shocked me the most were those graffiti [drawings on walls], they went up to the third floor, on architectural monuments, on.. disgusting, yes. And so in the evening I say that we should walk down to the Trevi Fountain, because if you throw...

Some money.

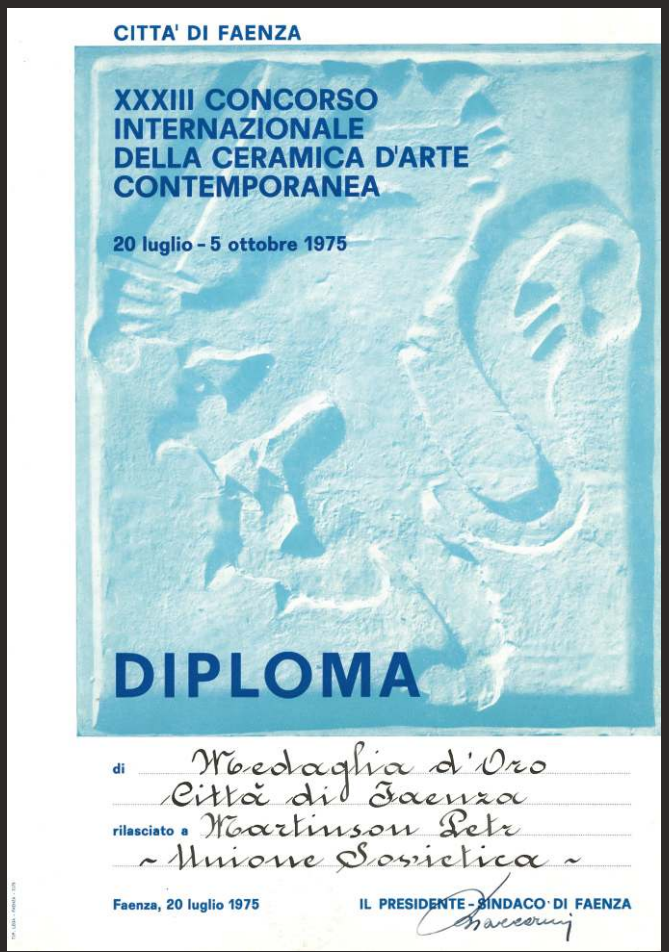
Some money, then you'll return to Rome. We walked over there, we threw in some money and rushed back to the hotel. Well, this was

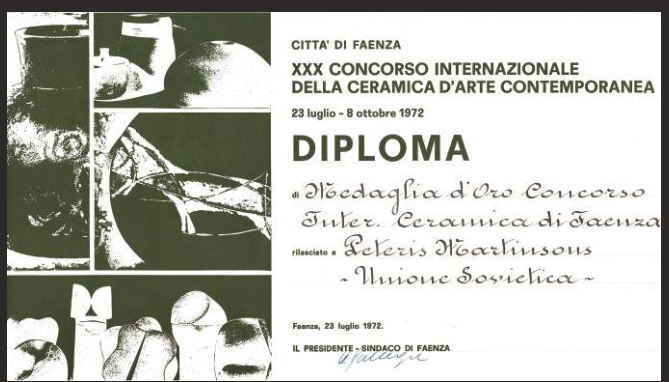
Photos:

• Flow (1975). Image from a folder of MA's work of Pēteris Martinsons (1992) /Archive of the Art Academy of Latvia Information Centre/ ←

• Diploma for the second gold medal in Faenza (1975) /Collection of DMRAC /→

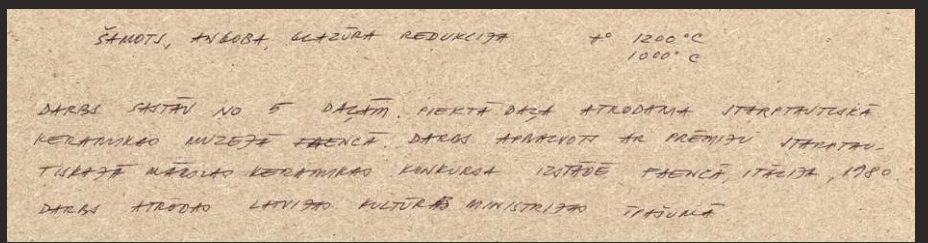
• Diploma for the first gold medal in Faenza (1972) /Collection of DMRAC /→







LAIKABIEDRA RIEČMIEŠ 1980.



ŠAMOTS, MĀLOŠA, GLAZŪRA REDUKCIJĀ t° 1200 °C
1000° C

DARBS SASTĀV NO 5 DAĻĀM. PIEKTĀ DAĻA ATRODAMA ITALIJAS KERAMIKAS MUZEJĀ FAENCĒ. DARBS ATRADIS UN BALVU IEGŪSTOT TAS PIEDALĪJĀS NĀCIJU KERAMIKAS KONKURSĀ IZSTĀDĒ FAENCĒ, ITALIJĀ, 1980. DARBS ATRODAS LATVIJAS KULTŪRAS MINISTRIJAS ĪPAŠUMĀ

my first time in Rome and my map. . . I had some kind of map. And there were those one-way streets.. the streets were narrow and so, and I made an error, after some time we returned back to the Trevi Fountain. It was almost eleven! Finally we reached our hotel. Early the next morning we took a train to Faenza. And in Faenza we had a hotel, we had separate rooms – like it should be. After all, it was my gold medal. Even though it was from the previous year. So now in the hotel.. the next day we are greeted by Mr. Marabini [Claudio Marabini][103]. Mr. Marabini was Secretary-General of the city of Faenza and the Secretary General of the exhibition, as well. So now we go to the exhibition. Mr. Marabini.. I was already familiar with Mr. Marabini. In [19]71, when Juozas Adamonis[104] organized the first All-Union symposium in Vilnius, Lithuania[105], Marabini had also attended it because the government of Faenza was communist and had appreciation for the [Soviet] Union, and befriended with it, and so. Oh, and I also wanted to participate in that symposium, but they did not let, Latvia didn't let me go to Lithuania. And again: what was it: fate? Coincidence? Tanya [Tatiana] Suta[106] worked at the television as an art broadcast producer, and so she addressed me asking to go there. And telling that it will be the first live broadcast from a distant and a foreign place through the Lithuanian television. Could I anchor the broadcasting, interview participants? Participants and guests. And again it was quite an adventure. And I met with all those guests from places, where perhaps our [Soviet] Union did not want me to go, in order to avoid those meetings. And I didn't meet them previously, but I met them now. And at that time, in the meantime, in parallel to the symposium, I stayed with black potters[107] in Merkinė, I was living in a tent together with grass snakes, in bushes, and during the day I work with those folk potters, because they were having a workshop for black potters. And two Lithuanian ladies, they invited me. And so I helped them to set an exhibition. Between junipers, in the forest. The exhibition turned out very nice. Well, yes, and then I went to do interviews in Vilnius. And there also.. at that time you couldn't edit much. Our technique didn't have necessary features. If something went wrong or interrupted, you had to start all over again. And I think it was already after the first

[103] Claudio Marabini (1930 – 2010) – an Italian writer, journalist, and literary critic.

[104] Juozas Adamonis (born 1932) – a Lithuanian ceramicist, organized international ceramics symposia in Vilnius in 1971, 1975, and 1998.

[105] The 1st International Ceramics Symposium in Vilnius (Lithuania), 1971 (Малолетков, В. (2010). *Тенденции развития мировой декоративной керамики последней трети XX - начала XXI вв.* Диссертация на соискание ученой степени доктора искусствоведения. Москва: Московская государственная художественно-промышленная академия им. С.Г.Строганова.)

[106] Tatiana Suta (1923 – 2004) – a ballet dancer, art historian, television journalist, from 1970 to 1992 prepared and anchored shows about plastic art, worked at the Literary and Art Editorial Board of the Latvian State Television.

[107] Craftsmen who create smoked or black pottery which in the result of firing becomes dark.



Photos:

• Notes of Contemporary (1980). Image from a folder of MA's work of Pēteris Martinsons (1992) /Archive of the Art Academy of Latvia Information Centre/←

• Sails in the Mountains (1997). Porcelain, partly glazed, gas firing 47 x 19 x 17 cm; 38,5 x 18 x 18 cm (DMRAC PM: 129, 130) /Photo by Sandra Poplavska/→



interview with Mr. Marabini and suddenly.. another interview was intended next.. and so, well, now our manager, Tanya Suta got scared that maybe I won't be mobile enough or maybe I won't be able to ask proper questions or I do something wrong, or I won't recognize the person. So she stops me. This means that now we have to tape-record again! And in addition, the interviewee was a foreigner – It was Mr. Marabini from Italy. I said, "Go now. It is your fault, not mine." Because I.. I saw that the person we needed came next. So. No one approaches Mr. Marabini. So I walk over to Mr. Marabini. I told him and he laughed.. he told me that this had happened to him before, on television, in Italy.. and he was already at home.. after shooting.. so he was at home and waiting for the show on TV, and he and the whole family was going to watch it. And as soon as he appears on screen, so the TV explodes [*laughter*]. Well, and so he comes to us, and we have.. we make the second interview. But anyway. And now Mr. Marabini walks around the exhibition, and he speaks warmly of the Soviet Union collections, but really the Soviet Union had very good works [*expressively*]. They really did. The works were thoughtful, with humanly features; they weren't just brilliant technical show-offs. Actually it is very useful to see international exhibitions, because there's an awfully lot to learn all kinds of things, if you learn, of course, if you look. And so he walks, and he places his hand on an exhibited work. He is the Secretary General. Ceramic works need to be touched, ceramics need that tactile feel. I walk behind him [*whispering*], and I also place my hand... Anšlavs Eglītis[108] has a short story about him in an exhibition (he is interested in painting, because he also painted, he had graduate from the [Art] Academy), and so he goes, and he sees a painting. He loves the painting, the painting has texture, and so he touches it and at that moment, no one is in the room, but at that exact moment an alarm goes off and a guy… I guess, a black guy, some guard rushes from another room yelling: "What's going on here?" and so he tells him that his summer coat was unbuttoned, and as he was walking rather quickly the coat had touched the painting. And he wrote a story about that [*smiles*]. Well, OK, so now I was presented those two previous medals, there were also catalogues and.. and I now I have two bags. Namely, I have my bag and a sack with books. [..]

But now I have to tell that meantime in Rome we met a Lithuanian, famous Lithuanian sculptor Jakubonis[109]. I think it was Jakubonis... I can be mistaken. But he had come to Rome, and he stayed in the Artists Union's villa, because the Artists Union owned a villa, which was donated by some of those rich people who owned the villa during the revolu[tion], that is, during the Tsar's time. One of those – either Morozov, or somebody else – who built museums in Moscow and donated collections. And now my companion wants to stay in the villa like crazy. And at the embassy they, like – what villa? It is for artists of the Soviet Union, there is only one room or maybe two rooms. And the rest is occupied by the embassy and some sort of government services. But we went to visit the Lithuanian, we looked around.. and, well, yes, and then we're leaving to Faenza. Yes, but at the end we are told that we will be able to sleep the last night here, in that villa. So OK, we arrived. Oh, in addition we had an incident involving a connection in Florence. So we said farewells and got on train, and suddenly they say something in Italian. They say something in Italian, and people keep sitting, they remain seated, but the train doesn't move, it stops. And then after a while somebody tells us to exit. At the exit there is a train attendant and he says, "They just announced a strike of railwaymen. And the train is going to depart in an hour, or so. But please, don't go anywhere, and then you'll be taken to Rome." So we just sit and wait. And indeed in that exact moment, just as they [said], they had a half-hour strike.. the strike lasted a half an hour. And so the train departs. And so we arrive in Rome, and I know where is the bus, which we need to take to get to that place, and I know the necessary bus-stop – it was a stop just before the route terminal.. and so the bus-ride comes to an end. The bus is quite full, and we are standing at the very end, there, by the window, and I've placed my bag on the floor because it was heavy and uncomfortable and the ride is a half an hour or so. And, of course, I keep watching for our stop. So we reach our stop and we get out of the bus. And as soon as we have climbed out of the bus, I realise that I have forgotten my bag with two gold medals in the bus, but the bus has already closed its doors and left. And so I show the guy – see, the way you have to go, there is a pass-office, I give him my sack and rush across the green line, because there [across the street] there is the second lane of the road. And I stop the first car, and the first car which I hitched stopped and he [the driver] fully understood my facial language, apparently my face expression [that something has happened]. I did not have to say a word or I could've spoken Latvian. And so he drives like crazy. Indeed, like crazy. And I see, the bus has already turned in the terminal stop, and I thank the guy the way I can, and I hurry to the bus, and, and at that moment the driver has found my bag and placed it on the seat. So he is at the final stop and looks for an identification sign. And he is about to unzip it... And again I don't need to explain anything! He hands me my bag, and I grab the bag, thank him, of course, apologize and walk back to the stop, to the previous stop, I walk to our accommodation place, back home. But at the embassy we were warned that in Italy you have to be awfully careful, because of terrible thefts.. they steal.. stealing bags, bike riders pull them off shoulders. What was it again? Fate? Coincidence? So I leave and I feel somehow strange at that the pass office. So I go through the pass office and cross the territory, walk a really lovely footpath and over a little hill, reaching the villa at the side. I walk down there.. well, so they show me a room, but my companion is not there yet. My supervisor hasn't come yet. Well .. I guess, I had a meal, took a shower, and had a nap. He came two hours later. He didn't say anything to me, I didn't ask him anything, but in the morning, the next mor[ning].. [*breaks his thought*]. Oh, and that evening I went for a walk, without saying him anything.. well, I told him that I'm gonna go for a walk, outside, without going into details. I walked down to the Trevi, walked down to the Trevi Fountain and threw a coin saying that I will return to Rome either to work or through works. Then I went back, and in the morning he wanted to leave as early as possible, to go faster to the airport [*laughs*]. We went very early to the airport. Just to stay on the safe side!

Did you ever return to Rome?

Yes.

Work-related?

Yes, with works [*smiles*].

But your works, they are not uniform; they are very interesting in their diversity. How can it be explained?

I don't know, maybe it's like in our life, like our mood, like.. well, yes, like.. not without reason [the exhibition] was titled "Games"[110].

[108] Anšlavs Eglītis (1906 – 1993) – a Latvian writer, painter

[109] Gediminas Jakubonis (born 1927) – a Lithuanian sculptor

[110] The exhibition "Games" (Spēles) of ceramics and graphic works collection presented by Pēteris Martinsons to Daugavpils Mark Rothko Art Centre (DMRAC, 24.04.2013 –31.12.2013). The life story was recorded during fixing up of the exhibition.

Photos:

• Lion (2001). Chamotte, porcelain, wood firing, 89 x 82 x 38 cm (DMRAC PM: 29) /Photo by Inga Girvica/ ←

Because there is something.. a lot.. depends on players somewhere, maybe... And probably there is something.. after all works are also some kind of creators of a personality, life [pointers]. You have to put your thoughts, your feelings, your experiences, or you explain it all verbally. Perhaps this rhythm of a line or angularity or roundedness of the work.. maybe this is where your own experience is, how you feel or what you have had. This perhaps is the same thing as when you feel very lousy [*bad*]. You can get drunk, you can cry on someone's shoulder, but you can also draw or pug clay, and maybe another time you will have other emotions and your rhythm of lines or bends, or fractures, or, or. . . you'll place.. you'll free yourself from it, from those emotions, whether they are good or bad, this way. Well, yes... Some young Ukrainian, an artist, came to Riga. He was referred after graduation; he was referred to Riga to work at "Dzintars" [perfumery] factory as an artist. And some of my Ukrainian friends had given him a cover letter, so that he could.. he was advised to meet me, so that I could help him somehow. This young man was recruited into army – for training. He already left, to some training somewhere near Leningrad, and we had agreed to, he would write me a letter. To tell or to ask if he has any questions. So he writes me letters; his letters were quite depressive. He talks about suicide, because the atmosphere in the army is no good, it's very much like a prison and alike. So I write him a letter – stop whining, do something, draw, cut or model, anything, you have an ability to express yourself, get rid of. . . – and send. And send to me. And when you return, you'll give all of them back, all your stuff. And so he did! No longer were those letters.. he.. he got rid of that, since otherwise a person really can go crazy if he keeps all to himself. So... Well yes, and after a few years, then I received a purchase bonus, where one part was kept by those [organizers], the other four [parts] are in the funds of the Decorative Art Museum. It was "Notes of Contemporaries" or something like that. Cubes...[111] Yes [*laughs*]. So I arrived to Dzintari, a [creative] group has begun, and I go .. there was a large dwelling house, a hotel-type, with all of those rooms everywhere, and downstairs there were eating facilities, a kitchen and a hallway that connected with the former summer cottage, and there is an office in that summer cottage, and a library. And in the middle, in that hallway there is a workshop fitted, with several electric kilns, and the other room is for glazing, with shelves to place works. And so I open the door and enter the room, and I notice some work standing by the window. Holy cow! My work, my idea! Standing by the window. Somebody had copied it. Although as [Kurts] Fridrihsons[112] once said, artists do not have to look for ideas, ideas are in the air looking for an artist who will realize them. And if you're too busy or if you're too lazy to take the idea, it will fly to next [artist]. One has made.. and I have good eyes, I didn't use glasses at that point, and today I probably see better from a distance. I find it harder to read a street map when I'm abroad and a theatre bill. So I walk closer – no, it is from a vacuum cleaner.. a sack, where all dust is collected. Only it was placed like, upwards [*shows*]. So now I can continue my work or make my work. But I didn't know how this work will come out.. it didn't have contours, but seeing it, I immediately realised how it will look like.. has to look like.. what my work will be. Because that thing.. that little peg reminded me of one detail. And that work received an award in Faenza. And so they bring together seven scapegoats, there is also our wonderful Anita Mīlberta[113], who wasn't loved by the Soviet power, i.e., by Latvia, Riga didn't love her. Very good artist! Now she lives in Germany. Her daughter was in Ger[many]. First her daughter moved to Germany, she also moved to Germany. Very good artist! She had several times been, had awarded at Faenza, but she wasn't allowed to go. She wasn't allowed even with "an attendant". So seven of us [artists] were brought together, and, of course, we will have an attendant attached to us, a colleague from Riga, but he was a party member, he was the right man. But we are – Leningradians, one Lithuanian, too, who previously wasn't allowed, and me, too, because.. Oh, and this all is after several years. For me it was the next time, next year, but for the others, several years were apart. So we went to.. [*breaks his thought*]. Yes, it was a beautiful, beautiful trip after those awards. Well, I bought a camera. When I got home, Laimonis Stīpnieks[114] asks: "Why did you buy it?" I bought what I could afford. Well, but Volodya [Vladimir] Civin[115] bought his wife a fur coat [*smiles*].

Horses for courses.

Something like that. Yes, we went.. we were in Florence .. we spent a night and in the evening we went to watch X-rated films [*laughs*].

[111] *"Notes of Contemporaries". 1979. Chamotte, engobe, glazing. Created in Dzintari. The work was awarded with a purchase award at the 38th International Ceramics Competition in Faenza in 1980. The composition consists of 5 parts, one of which is located in the Faenza International Ceramics Museum (Faenza, Italy), the other parts – in the Decorative Arts and Design Museum (Riga, Latvia).*

[112] Kurts Fridrihsons – (1911 – 1991) – a painter. Had two co-exhibitions with P. Martinsons: "The White Composition" in Liepāja History and Art Museum (1975) and Cēsis History and Art Museum (1984, together with Ivars Bumbiers).

[113] Anita Mīlberta (born 1943) – a Latvian ceramicist

[114] Laimonis Stīpnieks (born 1936) – a Latvian architect, photographer. Held co-exhibition with P. Martinsons titled "A Gallery of Drawings" in the Cēsis History and Art Museum (1980).

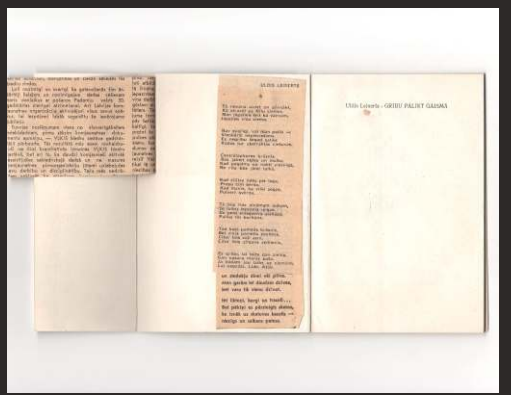
[115] Vladimir Civin (born 1949) – a Russian ceramicist

Photos:

• Dream Birds (1965). Clay, wood firing (DMRAC PM: 198-201) /Photo by Baiba Priedīte/ →







That was quite unique experience.

Well, yes! [*Laughs*] Oh, by the way, in Rome, I and the person who accompanied me went to one [movie]. It was French-Italian movie about a congress of prostitutes [*laughs*]. As such, something like that wasn't too crazy. [..]

But the party member took the liberty?

Yes, he was the one who wanted to see it. But actually it was interesting. It was filmed in a documentary manner, where ladies of different generations remembered various situations. It was, it was really interesting. It wasn't just, well, not only sex and.. But there, it had even some sense to all this...

Some meaning.

Yup. Some...

We've been talking for a long time, so maybe the last question. Is it possible to divide your creative work in periods? Let's say, if we can talk about Rothko's five periods, can we also mark off your creative periods?

[*Silence.*] I don't know. I don't know, I'm not that smart [*smiles*].

But, let's say, weren't you more interested at one stage in a certain technique or a material?

No, well, probably, even with materials. So in the beginning it was clay, then chamotte, stoneware and then it was porcelain. And porcelain is maybe my affection, my passion.. And.. but if I think deeper, I may say that clay, maybe, clay is perhaps the most sensitive [material]. For example, those crows, those clay crows, which surrounded that plate there [in the exhibition]. That's how they were formed, that clay was – smoothed, blended together. Well maybe. But in general I love porcelain, and I like porcelain because you have to really feel the material. You can't impose anything and... One Moscow journalist, [Vsevolod] Ovchinnikov, [who] wrote a book "The Branch of Sakura."[116] His book was translated into Latvian. It was a description, an article about Japan, about Japanese life, traditions. And then he wrote a book "The Roots of an Oak-tree" or something involving oak[117]. He wrote about England, it wasn't as interesting or as soulful as "The Branch of Sakura." You can look for it in a library, maybe even ask for it. And there he quotes the Japanese and Japanese porcelain artists, and masters, who say that you cannot impose anything on porcelain, you have to agree with it, and you really have to feel it and you both have to agree, because the material is alive. And you have to agree to like.. whether the material will allow you or you'll be able to cope with it.

Relationship...

But those were the Japanese thoughts, not Ovchinnikov's, he was just a teller and.. but that's true with the material. I don't know in what periods it can be divided... Well, yes, ok, those dream crows and dream lions, and dream whatever else.. because they aren't, they aren't biologically or botanically correct and perfectly reproduced, it is a certain conditionality. I had my silent film period, there was a film "My Dream Girl"[118]. And there was also a saying "a dream boy" or "a dream girl", it is something about, maybe, an ideal. And then those first birds were also my dream birds. Everyone is different; all of them have something in common, whether it is the technique, in the formation. Well yes, and then I read, [Uldis] Leinerts[119] had a poem compilation published after his death (he was young, young poet), and there were the following words in one poem: "It can't come and go, like thrushes who visit the Nile. I must stay here like crows stay throughout the winter."[120] This is the Soviet time, late [19]60s. And so my birds became dream crows. [..] As if in some a movie once seen or in a book once read. The same was with the first gold medal. It was described by Rūta Muižniece[121] in the book ["Another World. Pēteris Martinsons"][122] that I was sitting in a movie theatre and watching an American movie, she even mentioned the author, she had found it out. I guess the movie was "The Chase"[123], where a white man and a black man had escaped from prison.But they were chained together, and they hated each other. But they were together, they had escaped. They had succeeded. And suddenly – in the middle of the film – I clearly realize what is going to be my next work. It will be.. I still don't know

[116] Ovchinnikov V. (1973) The Branch of Sakura. Riga: "Liesma"

[117] Ovchinnikov V. (1983) The Roots of an Oak-tree. Riga: "Avots"

[118] "My Dream Girl / Die Frau meiner Träume", directed by G. Jakobi, Germany, 1944. One of the so-called "trophy films," which was shown in cinemas in Latvia after World War II.

[119] The first compilation of poems (the only one which was published during the poet's lifetime) of the poet Uldis Leinerts (1936-1969) was "Gribu palikt gaismā" ("I Want to Stay in the Light" (publishing house "Liesma", Riga, 1966), in which P. Martinsons had glued in several newspaper clippings with poems by U. Leinerts, including the quoted one. The poetry compilation "Gaisma" ("The Light") was published after the poet's death in 1974 (Leinerts, U. (1974) Gaisma. Riga: Liesma).

[120] See above

[121] Rūta Muižniece (born 1937) – an art historian

[122] Muižniece, R. *Cita pasaule. Pēteris Martinsons*.., P. 34.

[123] "The Chase" by Arthur Penn, USA, 1966



Photos:

• Poetry compilation "I Want To Stay In The Light" (Gribu palikt gaismā) by Uldis Leinerts /Indulis Leinerts archive/←

• Dream Crows (1990). Chamotte, oxides, copper, coal firing (1990). (DMRAC PM: 43-50) /Photo by Sandra Poplavska/→





what form it will be or what it will be, but it will be something pure or balanced.. or it will be round, or angular or whatever, but I do know that it will be cracked, brutally cracked with some sharp object, beaten, rather split. And those were my cubes, which got the first gold medal[124]. It was what it was, any man is sensitive, one is more sensitive than the other one. Perhaps an artist is even more sensitive. They say he [an artist] is skinned, with raw nerves or exposed nerve endings. Everything that goes, when and what will come out – you no longer control. At school you have a task.. They tell you – this is an onion. And now you have to draw that onion, the actual onion, and then you have to transform, to modify it, so that it no longer resembles an onion, this is what comes out of an onion. So maybe you have control over those moves, and later you obviously get so many impressions so that you can't control them any longer, now you work as a machine. And I say it because you know a couple of those.. you are really aware of where it had come from and what had initiated it, and so... Yes, I like . . . I don't know much about music, but I like to attend concerts. I have no TV at home, now and then I listen to radio, now and then I listen "Kultūras rondo" or "Klasika" [the third programme of Latvian Radio], when you already know what is going to be [on air]. But I like to go to concerts... And maybe because there is a living person who.. when you can see, not just listen to music, but you also see it. Well maybe it's important for me... Definitely it is literature, music, other arts, theatre... These are things that enrich you and..

Call you.

Yes, call you. That's it, that's the way it is.

Thank you!

[124] *Cubes.* 1972. Chamotte, glaze. Created in Dzintari. The work was awarded the Gold Medal at the exhibition of the 30th International Ceramics Competition. The composition consists of 5 parts, one of which is located in Faenza International Ceramics Museum (Faenza, Italy), the rest – in the Decorative Arts and Design Museum (Riga, Latvia).



Photos:

• During mounting of the exhibition "Games" of P. Martinsons in Daugavpils Mark Rothko Art Centre (2013) /Photo by Baiba Priedīte/←

• Celebration of Peter's day in Rothko Centre on 29 June 2013. Honouring of P. Martinsons, signing of agreement on donation of this ceramics and graphics collections, and presentation of the catalogue "Games". From left: Aleksejs Burunovs, head of DMRAC, Pēteris Martinsons, vice-head of DMRAC Māris Čačka /Photo by Baiba Priedīte/←

•DMRMC rezidence /Photo by Pēteris Martinsons/→

PĒTERIS MARTINSONS

Born on January 28, 1931, Daugavpils

1938	Starts attending the 2nd elementary school of Daugavpils
1950	Finishes Alūksne secondary school
1951–1957	Studies at the Department of Architecture of the Faculty of Civil Engineering, the University of Latvia
1957–1962	Works as an engineer-technologist and architectFrom
1961	Member of the Latvian Association of Architects
1962–1971	Teacher at the Riga Applied Arts secondary school
1963	Starts working with ceramics
1965–2001	Works at the workshop of experimental ceramics of Latvian Art Fund, Ķīpsala From
1968	Member of the Latvian Association of Artists
1968–1989	Lecturer at the Department of Industrial and Applied-Decorative Arts, the Art Academy of Latvia
From 1971	Member of the Geneva International Academy of Ceramics
1972	Gold medal in the competitive exhibition in Faenza (Italy)
1973	The 2nd award in the exhibition in Gdansk (Poland)
1975	Gold medal in the competitive exhibition in Faenza (Italy)
1976	Special award and gold medal in the ceramics triennial of Sopot (Poland)
	Gold medal in the competitive exhibition in Faenza (Italy)
1977–1978	Was filmed in the role of a grandfather in the film Puika, directed by A. Freimanis
1978	Honorary Award at the ceramics biennial in Valorisa (France)
1980	Purchase award at the ceramics competition in Faenza (Italy)
1987	Chairman of the Section of Ceramists at the Latvian Association of Artists
1987–1999	Board member of the Latvian Association of Artists
1988	Awarded the title of Honored Artist of LSSR
1989–1994	Docent at the Department of Industrial Art, the Art Academy of Latvia
1991	First award in the competitive exhibition of ceramics symposium in Kapchagaya (Kazakhstan)
1992	Bronze award at the competitive exhibition of ceramics in Mino (Japan)
1994–1997	Professor of the Art Academy of Latvia, head of the Ceramics Workshop
1997–1998	Head of the Ceramics Department, the Art Academy of Latvia
1998–2000	Assistant dean and head of the Ceramics Department of the Art Academy of Latvia
2000	Academic break for creative work in Cameroon (with Vilis Vizulis)
2001	Awarded the Order of the Three Stars (4th class)
2005	Participates in the expedition to Central- and South American countries.
	Was filmed in the role of a Grandpa in the film Tumšie brieži, directed by V. Kairišs
2006	Serves on the organization committee of the 42nd congress of the International Academy of Ceramics
2007	Participates in building the Naborigama kiln and its opening ceremony in Salacgrīva (With Imants Klīdzejs)
	Elected honorary member of the Art Academy of Russia
2010	Creates artworks and organizes an exposition at the museum of East European Ceramics in Fuping (China)

SOLO EXHIBITIONS

1964	Riga (Latvia), Architects House (with I. Blumbergs)
1971	Riga (Latvia), Artists House
	Kuldīga (Latvia), Regional Museum
	Liepāja (Latvia), History and Art Museum
	Tukums (Latvia), museum

1972	Tallinn (Estonia), A. Tamsare Museum
	Talsi (Latvia), Regional Museum
	Ventspils (Latvia), Regional History and Art Museum
	Vilnius (Lithuania), Exhibition Hall
1975	Jēkabpils (Latvia), History Museum;
	Liepāja (Latvia), History and Art Museum (with K. Fridrihson): White Composition
1978	Dole (Latvia), Daugava Museum (with I. Bumbieris)
	Ogre (Latvia), sanatorium Saulstari
1980	Cēsis (Latvia), History and Art Museum (with L. Stīpnieks): Gallery of Drawings
1981	Riga (Latvia), Museum of Foreign Art
	Riga (Latvia), Architects House
1982	Leningrad (Russia), Yelagin's Palace
	Rēzekne (Latvia), Applied Arts Secondary School
	Tallinn (Estonia), A. Tamsare Museum
1986	Cēsis (Latvia), History and Art Museum (with K. Fridrihsons, I. Bumbieris)
	Lvov (Ukraine), Applied Decorative Arts Museum
1987	Dole (Latvia), Daugava Museum
	Rīga (Latvia), Exhibition Hall of Ceramics in Ķīpsala
1988	Tallinn (Estonia), Applied Arts Museum
1989	Lakeside (USA) gallery (with I. Blumbergs)
1990	Dunte (Latvia), Munchausen Museum
1992	Minnesota (USA), St. Cloud State University Kiel Gallery Mikeli (Finland) Gallery and Porvo (Finland) City Museum (with I. Romulis, A. Bērziņš)
1994	Riga (Latvia), Decorative Applied Arts Museum: Posthumous exhibition, still being alive
1995	New York (USA), Garss Clark Gallery
1997	Ainaži (Latvia), House of Culture (with I. Klīdzejs)
	Riga (Latvia), I. Veiherte Gallery
	Kuopio (Finland), Gallery of the Academy of Crafts and Design
1999	Loviisa (Finland), City Museum;
	Riga (Latvia), Cinema Gallery: Treasures Salacgrīva (Latvia), museum
2000	Riga (Latvia), Museum of Foreign Art (with V. Vizulis):Notes of Cameroon
2001	Cēsis (Latvia), Exhibition House: A Different Porcelain
	Madona (Latvia), Museum of Local History and Art: A Different Porcelain;
	Riga (Latvia), Gallery Daugava: A Different Porcelain
	Rīga (Latvia), House of Blackheads (with I. Klīdzejs)
2002	Jerfella (Sweden), Tegelsten gallery
	Kansas City (USA), Mollin gallery Riga (Latvia), Gallery Daugava
	Kechkmet (Hungary), International Ceramics Studio
2004	Riga (Latvia), Porcelain Museum: Towers and Stations
2005	Riga (Latvia), Gallery Daugava: On Paths of Central and South America
	Riga (Latvia), Porcelain Museum: Poltava 1980/81
2006	Riga (Latvia), Gallery Daugava: Porcelain and…Is it Porcelain?
2008	Riga (Latvia), Gallery Daugava: PPP (Peter. Paper. Porcelain) Daugavpils (Latvia), Museum of Local History: Ink Drawings and Porcelain
2009	Riga (Latvia), Porcelain Museum: White and Black Riga (Latvia), Gallery Daugava: Towers of Light
2010	Riga (Latvia), Porcelain Museum
2011	Cēsis (Latvia), Exhibition House: Dream Lions and Others Tbilisi (Georgia), National Museum (with I. Bumbieris, O. Vephvadze): Three Friends
2012/2013	Riga (Latvia), Centre of active recreation Joker Klubs (with J. Dukāts): A Line – Continuation of a Movement

INTERNATIONAL EXHIBITIONS OF CERAMICS

1969 Faenza (Italy)
1971 Faenza (Italy)
1972 Faenza (Italy)
Valorisa (France)
1973 Bechine (Czechia)
Faenza (Italy)
Gdansk (Poland)
1974 Kadini (Poland)
Prague (Czechia)
1975 Faenza (Italy)
1976 Faenza (Italy)
Frechen (Germany)
Sopot (Poland)
Valorisa (France)
1977 Faenza (Italy)
Nagoya, Kanadzava (Japan)
1978 Faenza (Italy)
Valorisa (France)
1979 Faenza (Italy)
Sopot (Poland)
1980 Budapest (Hungary
Faenza (Italy)
Valorisa (France)
1981 Faenza (Italy)
Gent (Belgium)
Kechkmet (Hungary)
1982 Budapest (Hungary)
Faenza (Italy)
Kechkmet, Tichani (Hungary)
Valorisa (France)
1983 Faenza (Italy)
1984 Faenza (Italy)
Westerwald (Germany)
Zagreb (Yugoslavia)
1985 Faenza (Italy)
1986 Faenza (Italy)
Frechen (Germany)
1987 Faenza (Italy)
1987/1988 Rehmhilde (Germany)
1988 Gdansk-Olivia (Poland)
Walbrzych (Poland)
Chicago (USA)
Lakeside (USA)
Tashkent (Uzbekistan)
1990 Faenza (Italy)
Panevezys (Lithuania)
Tashkent (Uzbekistan)
1991 Flagstaff (USA), Kapchagaya (Kazakhstan)
1992 Philadelphia (USA)
Helsinki (Finland)
Kaunas (Lithuania)
Koblenz (Germany)
Mino (Japan)
1993 Budapest (Hungary)
Kaunas (Lithuania)
Tallinn (Estonia)
1994 Ekero, Marienhamm, Porvo (Finland)
1995 Budapest (Hungary)
Honolulu (USA)
Mino (Japan)
1996 Belgrade (Yugoslavia)
Greenville (USA)
Frechen (Germany)
Kyongi (Korea)
Lubeck, (Germany)
Saga (Japan)
Scholya (Serbia)
1997 Riga (Latvia)
1998 Fiskars (Finland)
Panavezys (Lithuania)
Riga (Latvia)
1999 Riga (Latvia)
2000 Frechen (Germany)
2001 Izmir (Turkey)
Kechkmet (Hungary)
2002 Athens (Greece)
Chana (Turkey)
Honolulu (USA)
2003 Luchenetza (Slovakia)
Riga (Latvia)
2004 Walbrzych (Poland)
2005 Tallinn (Estonia)
Wroclaw (Poland)
Riga (Latvia)
2006 Riga (Latvia)
2007 Walbrzych (Poland)
Riga (Latvia)
2008 Walbrzych (Poland)
Sian (China)
Riga (Latvia)
2009 Riga (Latvia)
2010 Fuping (China)
Sevres (France)
Riga (Latvia)
2011 Alexandria (Egypt)
Riga (Latvia)
2012 Riga (Latvia)

From 1966 to 2012, participated in more than 60 joint exhibitions of Latvian artists

INTERNATIONAL SYMPOSIUMS, CONGRESSES, CONFERENCES, SEMINARS, WORKSHOPS

1967	Dzintari (Latvia)
1968	Dzintari (Latvia)
1970`	Dzintari (Latvia)
1971	Dzintari (Latvia)
1972	Dzintari (Latvia)
1972/1973	Dzintari (Latvia)
1973	Bechine (Czechia)
	Dzintari (Latvia)
1974	Dzintari (Latvia)
	Kadini (Poland)
1975	Dzintari (Latvia)
1977	Dzintari (Latvia)
1978	Prague (Czechia)
	Tashkent (Uzbekistan)
1979	Dzintari (Latvia)
1980	Dzintari (Latvia)
	Budapest (Hungary)
	Pech (Hungary)
1981	Dzintari (Latvia)
	Kechkmet (Hungary)
1982	Dzintari (Latvia)
1983	Dzintari (Latvia)
1985	Dzintari (Latvia)
1987	Rehmhilde (Germany)
1988	Walbrzych (Poland)
	Tashkent (Uzbekistan)
1988/1989	Rehmhilde (Germany)
1989	Lakeside (USA)
1990	Panevezys (Lithuania)
	Tashkent (Uzbekistan)
	Porto Ronco, Askon (Switzerland)
1991	Aldenbiesen (Belgium)
	Dzintari (Latvia)
	Kapchagaya (Kazakhstan)
	Kaunas (Lithuania)
1992	Philadelphia (USA)
	Kaunas (Lithuania)
	Kechkmet (Hungary)
1993	Dzintari (Latvia)
	Kaunas (Lithuania)
	Kechkmet (Hungary)
	San Diego (USA)
1994	Dolovice, Karlovy Vary (Czechia)
	Vilnius (Lithuania)
	Porvo (Finland)
1995	Aberystwyth (Wales, Great Britain)
	Dzintari (Latvia)
1995	Ineši (Latvia)
	Muhu (Estonia)
	Randamonis (Lithuania)
1996	Ineši (Latvia)
	Lovis (Finland)
	Takeo (Japan)
	Valencia (Spain)
1997	Walbrzych (Poland)
	Zvārtava (Latvia)
1998	Panevezys (Lithuania)
	Walbrzych (Poland)
	Zvārtava (Latvia)
1999	Zvārtava (Latvia)
2000	Frechen (Germany)
	Madona (Latvia)
	Walbrzych (Poland)
2001	Izmir (Turkey)
	Kohil (Estonia)
	Zvartava (Latvia)
2002	Athens (Greece)
	Chana (Turkey)
	Honolulu (USA)
	Kansas City (USA)
	Walbrzych (Poland)
2003	Beladice (Slovakia)
	Kechkmet (Hungary)
	Walbrzych (Poland)
	Zvārtava (Latvia)
2004	Buenos Aires (Argentina)
	Kolinovo (Slovakia)
	Walbrzych (Poland)
2006	Bornholm (Denmark)
	Skio (Italy)
2007	Kechkmet Hungary)
	Walbrzych (Poland)
2008	Walbrzych (Poland)
	Sanbao (China)
2009	Kechkmet (Hungary)
2010	Fuping (China)
	Walbrzych (Poland)
2011	Alexandria (Egypt)
2012	Volgje, Senchur (Slovenia)
	Ventspils (Latvia)

ARTWORKS IN COLLECTIONS OF MUSEUMS

DAUGAVPILS MARK ROTHKO ART CENTRE	Daugavpils, Latvia
MUSEUM OF DECORATIVE ART AND DESIGN	Riga, Latvia
MUSEUM OF THE LATVIAN ASSOCIATION OF ARTISTS	Riga, Latvia
RIGA PORCELAIN MUSEUM	Riga, Latvia
MUSEUM OF RIGA HISTORY AND NAVIGATION	Riga, Latvia
CĒSIS HISTORY AND ART MUSEUM	Cesis, Latvia
MADONA MUSEUM OF LOCAL HISTORY AND ART	Madona, Latvia
FAENZA INTERNATIONAL MUSEUM OF CERAMICS	Faenza, Italy
KAUNAS A. ZMUIDZINAVICUS MUSEUM	Kaunas, Lithuania
KASTEL PUSHTI MANOR	Beladice, Slovakia
PRAGUE DECORATIVE ART MUSEUM	Prague, Czechia
CLAY STUDIO	Philadelphia, USA
CHAMPAGNE CITY COLLECTION	Champagne, Illinois, USA
STEIERT MUSEUM OF CERAMICS	Gent, Belgium
WESLEYAN UNIVERSITY ART BUREAU	Bloomington, Illinois, USA
ARIANA MUSEUM	Geneva, Switzerland
BECHINE MUSEUM OF CERAMICS	Bechine, Czechia
CHANAKALE MUSEUM OF CERAMICS	Chana, Turkey
KAPCHGAYA PORCELAIN MUSEUM	Kapchagaya, Kazakhstan
KECHKMET INTERNATIONAL STUDIO OF CERAMICS	Kechkmet, Hungary
KERAMION	Frechen, Germany
MOSCOW EXHIBITION DIRECTION OF ART FUND	Moscow, Russia
MINO MUSEUM OF CERAMICS	Mino, Japan
WALBRZYCH MUSEUM	Walbzcich, Poland
MUSEUM OF EAST EUROPEAN CERAMICS	Fuping, China