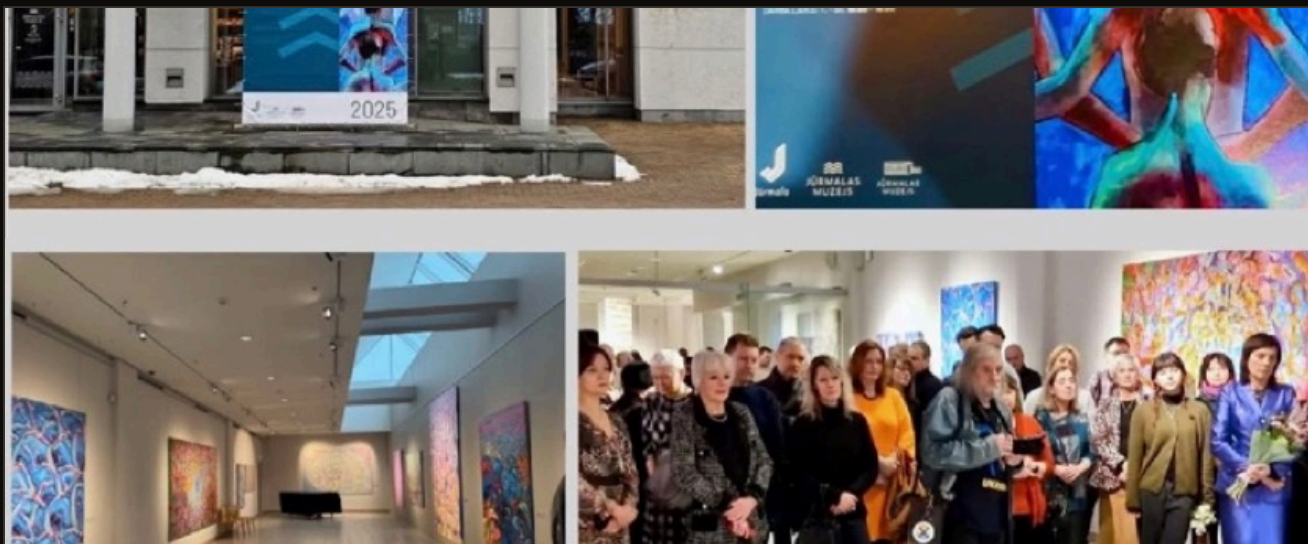


DIVINE COMEDY — A MIRROR OF THE 21ST CENTURY

Inferno · Purgatorio · Paradiso — A Visual Sociology of Contemporary Civilisation

A large-scale oil painting cycle by Latvian artist and sociologist **Dags Vidulejs**, interpreting Dante Alighieri's three realms as structural models of contemporary social organisation. Configured for European museums and Kunsthallen in modular 15-, 30-, or 50-painting exhibitions.



Installation view: *Divine Comedy* — *Primum Mobile* large-scale oil on linen canvases (up to 300 × 200 cm).

15 / 30 / 50

TOURING MODULES
From 350-work lifetime cycle

3

PUBLIC MUSEUMS
Jūrmala · Railway · LNMM

10

FAIRS & URBAN HALLS
Art Riga · Surrealism Biennale

40–160 m

LINEAR WALL SPACE
Scalable to host architecture

Dante’s Comedy as a Social Anatomy of the 21st Century

“I conceived the Divine Comedy cycle as a visual sociology of the twenty-first century. Combining large-scale oil painting, sociological inquiry, and philosophical reflection, I approach Dante’s three realms as structural models of contemporary human and social existence. Anthropomorphic forms dissolve into rhythmic architectures, revealing the hidden mechanisms through which power, identity, cooperation, and conscience operate in society.”

— Dags Vidulejs, Artist Statement

Created by Latvian artist and sociologist Dags Vidulejs, **Divine Comedy by Dags & Dante** is one of the rare 21st-century large-scale painting cycles that reads Dante Alighieri’s literary work as a social structure of contemporary civilisation. The curated museum touring selection comprises up to **50 large-scale oil canvases** (ranging from 200 × 200 cm and 300 × 200 cm to 6.3-meter triptychs, drawn from a planned 350-work lifetime cycle; exact studio inventory count: T0D0).

ESSENTIAL CURATORIAL CLARIFICATION: STRUCTURAL MECHANISMS, NOT STIGMATISED GROUPS

Throughout the cycle, *Inferno*, *Purgatorio*, and *Paradiso* do not depict fixed or stigmatised categories of people. Rather, they represent **structural mechanisms of social organisation and states of human existence** into which any society, institution, or individual may move depending on ethical and civic choices:

CANTICA	SOCIOLOGICAL & PHILOSOPHICAL READING	PAINTERLY & SPATIAL DRAMATURGY
I • INFERNO	Systems dominated by coercion, fear, manipulation, geopolitical aggression, bureaucratic alienation, and the pursuit of power.	High-contrast tensions, dense anthropomorphic crowd structures, sharp rhythmic counterpoints.
II • PURGATORIO	The civic sphere of self-reflection, doubt, cultural labour, moral responsibility, and dialogue where transformation becomes possible.	Transitional chromatic thresholds, counterbalanced figuration, architectural equilibrium.
III • PARADISO	Communities and states of consciousness built upon compassion, mutual trust, creative synergy, and the common good.	Luminous colour fields on raw linen with gold and silver leaf accents, harmonic spatial rhythm.

FORMAL LANGUAGE: ANTHROPOMORPHIC STRUCTURALISM

Educated in Sociology and Philosophy at the University of Latvia and trained in classical drawing at the Art Academy of Latvia, Dags Vidulejs synthesises homogeneous colour masses with transfigurative anthropomorphic contours painted *alla prima* on raw linen. Viewed from a distance, the 3×2 m canvases operate as monumental abstract structures; approached closely, hundreds of interwoven human figures emerge.

Selected Museum Installations & Large-Scale Canvases



01 · Jūrmala City Museum (2025): Solo museum exhibition *Primum Mobile* (30 monumental canvases).



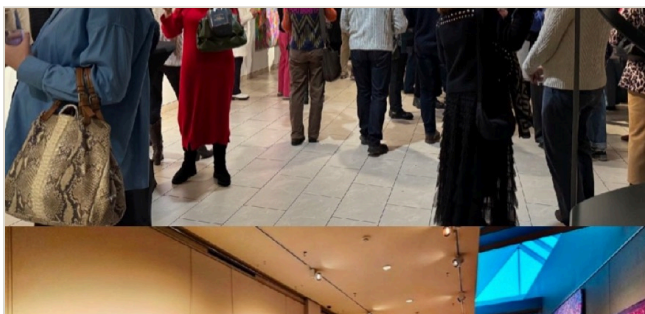
02 · Jūrmala City Museum: Spatial dialogue across Inferno, Purgatorio, and Paradiso halls.



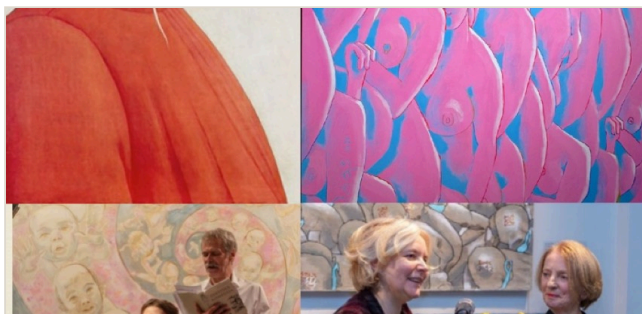
03 · Latvian Railway History Museum: Monumental industrial hall installation (200 × 300 cm works).



04 · Rietumu Bank Exhibition Hall (Riga): Large-format canvases in contemporary architectural space.



05 · Visitor Scale & Perspective: Darkened museum lighting mode highlighting individual canvases.



06 · Materiality & Technique: Oil on linen canvas (*alla prima* anthropomorphic contours).

Modular Touring Configurations (15 / 30 / 50 Works)

To accommodate diverse European Kunsthallen, municipal museums, and historical exhibition halls, the exhibition is engineered in three scalable modules:

CONFIGURATION	ARTWORK SELECTION	LINEAR WALL SPACE	FLOOR AREA	CURATORIAL FOCUS
Module S Chamber / Kunsthalle	15 Paintings (5 Inferno · 5 Purgatorio · 5 Paradiso)	45 – 65 running m	150 – 250 m ²	Focused tri-part chamber synthesis for medium-sized museum galleries or university art centres.
Module M Core Museum Show	30 Paintings (10 Inferno · 10 Purgatorio · 10 Paradiso)	90 – 120 running m	350 – 500 m ²	Standard museum retrospective format (as staged at Jūrmala City Museum) across three distinct rooms.
Module L Full Retrospective	50 Paintings (Including 6.3m Triptychs & Studies)	130 – 160 running m	600 – 1,000 m ²	Complete monumental survey with interdisciplinary concert and philosophical symposium.

TECHNICAL SPECIFICATIONS TABLE

Painting Dimensions	Standard monumental formats: 300 × 200 cm , 200 × 200 cm , 150 × 200 cm ; diptychs 200 × 400 cm ; triptychs up to 210 × 630 cm .
Medium & Support	Original oil on heavy-duty raw linen canvas, mounted on modular wooden stretcher bars; selected works feature gold and silver leaf accents.
Recommended Ceiling Height	Minimum 3.8 – 4.0 meters (4.5+ meters ideal for 300 × 200 cm vertical orientation).
Lighting & Scenography	Darkened or semi-darkened rooms preferred; directional museum spotlights (3000K–4000K, CRI > 95) focused on each canvas individually.
Crating & Transport	Packed in custom museum-grade wooden transit crates; canvases over 300 cm can also travel rolled on wide-diameter archival drums if required by historic building doorways.
Didactics & Digital Mode	Bilingual wall texts (EN + host language), QR audio/video guides, and interactive online Museum Mode (https://dags.lv/en/exhibition).

Grouped Exhibition Record: Public Museums & Urban Route

For complete curatorial transparency, the exhibition history is divided into three distinct categories: **A) Public Museum & Institutional Invitations**, **B) Art Fairs, Biennales & Self-Organised Urban Venues**, and **C) Earlier Painting Cycles (1990–2019)**.

GROUP A — INSTITUTIONAL INVITATIONS & PUBLIC MUSEUMS (3)

YEAR	INSTITUTION & CITY	EXHIBITION TITLE & SCOPE	CURATOR / NOTES
2025	Jūrmala City Museum Jūrmala, Latvia	<i>"Primum Mobile" — Dante's Divine Comedy</i> 30 monumental oil canvases (Solo Exhibition)	Curator: Anna Viduleja. Opening performance with pianist Evelīne Jēkabsone & Dr. Andrejs Mūrnieks.
2021–2026	Latvian Railway History Museum Riga, Latvia	<i>"Divine Comedy: People Traffic & Primum Mobile"</i> 20–35 monumental canvases in main museum hall	Staged in the historic industrial museum hall in partnership with Art Riga Fair.
2003–2005	LNMM Exhibition Hall 'Arsenāls' & Gallery Māksla XO Riga, Latvia	<i>"Humanity, Civilization & Society" / "Ethereal Energy"</i> Early foundational museum & gallery presentations	Curator: Ilze Žeivate (Māksla XO) & Latvian National Museum of Art 'Arsenāls'.

GROUP B — ART FAIRS, BIENNALES, CORPORATE HALLS & 'DIVINE COMEDY RIGA' URBAN ROUTE (10)

YEAR	VENUE & LOCATION	PRESENTATION TITLE & FORMAT
2026	1st International Surrealism Biennale (Riga)	<i>"Surrealism & Transcendence"</i> — Curated with Canadian artist group WXYZ at the Railway Museum.
2022–2026	ART RIGA FAIR (Riga, Latvia)	Annual flagship presentations of 15–25 large-scale <i>Divine Comedy</i> canvases.
2024–2025	Rietumu Bank Exhibition Hall (Riga)	Corporate art gallery presentation of <i>Paradiso</i> and <i>Purgatorio</i> large-scale works.
2025–2026	Galleria MC2 / Happy Art Museum (Riga)	<i>"Paradise & Family Day"</i> — Permanent showroom and public exhibition hall (Krasta iela 68A).
2025	VEF Culture Palace (Riga)	<i>"Future Man"</i> — Municipal culture palace exhibition and interdisciplinary forum.
2021–2022	Gallery ZEIT (Līgatne, Latvia)	<i>"Divine Comedy: Structural Big Form Artpieces"</i> — 20 monumental paintings in post-industrial Kunsthalle.
2020–2025	Digital Art House · Zunda Towers · Bazar't · Montenegro	Multimedia projections, architectural tower installations in Riga, and Adriatic exhibitions in Herceg Novi & Budva.

Earlier International Series (2013–2019) & Opening Format

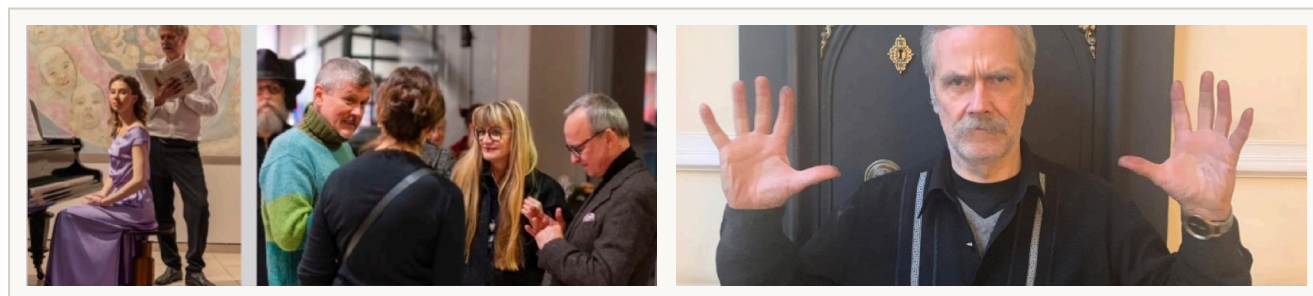
GROUP C — EARLIER PAINTING CYCLES & INTERNATIONAL ART FAIRS (PRE-DIVINE COMEDY) (8)

YEAR	CITY & VENUE	SERIES TITLE & THEMATIC FOCUS
2018	Tel Aviv Performing Arts Center / Jaffa (Israel)	"Propaganda Train" & "Eternally Army" — Socio-political oil series on mass media and conflict.
2016–2019	ART Vilnius — Litexpo (Vilnius, Lithuania)	"Dimension 0" — Contemporary Baltic art fair presentations.
2016–2018	ART Helsinki — Messukeskus (Helsinki, Finland)	"Globalisation" — Large-format structural compositions for Nordic audiences.
2016–2017	Asia Contemporary Art Show (Hong Kong)	"Butterflies and Spiders" — East-West dialogue on social networks and fragility.
2015	David Kakabadze Fine Art Gallery (Kutaisi, Georgia)	Institutional gallery exchange exhibition in Kutaisi.
2014	DEVE Art Gallery (Bruges, Belgium)	"Pharmageddon & Artificial Intelligence" — Early reflections on biopolitics and AI in historic Bruges.
2013 & 2018	ART Moscow (CHA) & Frankfurt Musikmesse	"End of Democracy" at Central House of Artists (Moscow) and interdisciplinary art-music installations in Frankfurt.

INTERDISCIPLINARY OPENING PROGRAMME & PROJECT COLLABORATORS

As demonstrated at the Jūrmala City Museum premiere, the exhibition is designed to function as a living cultural forum within the host institution:

- **Live Opening Performance ("Beatrice & Dante"):** Concert pianist **Evelīne Jēkabsone** performs classical repertoire as the voice of Beatrice in dialogue with live readings of Dante's *terzinas* (in English, Italian, Latvian, or the host country's language).
- **Curatorial & Film Direction:** Curated in collaboration with award-winning Latvian film director **Anna Viduleja** and dramaturge **Elizabete Viduleja**.
- **Philosophical Symposium:** Keynote lecture and public debate led by **Dr. Andrejs Mūrnieks** (PhD in Philosophy) alongside invited scholars from the host city's university.



Provisional Logistics Budget & Non-Binding LOI Framework

Key Principle: A Letter of Intent (LOI) is non-binding; it enables joint applications for cultural foundation grants without creating financial commitments for the host museum prior to grant confirmation.

PROVISIONAL COST BREAKDOWN BY EXHIBITION MODULE (EUR)

EXPENSE CATEGORY	MODULE S (15 WORKS)	MODULE M (30 WORKS)	MODULE L (50 WORKS)
1. Crating & Climate-Controlled Art Transport (Riga ↔ Host European Venue, round-trip)	€3,500 – €5,000	€6,000 – €8,500	€9,500 – €14,000
2. Transit & Exhibition Insurance (Nail-to-nail fine art coverage)	€1,200 – €1,800	€2,200 – €3,200	€3,800 – €5,500
3. Technical Installation & Lighting Setup (Specialist art handlers & stretchers)	€1,000 – €1,500	€1,800 – €2,500	€2,700 – €3,800
4. Bilingual Booklet / Catalogue & Didactics (Wall texts, booklet, press materials)	€800 – €1,200	€1,200 – €2,000	€2,000 – €3,200
5. Artist, Curator & Performer Mobility (Travel, accommodation & opening symposium)	€1,000 – €1,500	€1,300 – €1,800	€2,000 – €2,500
ESTIMATED TOTAL PROJECT LOGISTICS	€7,500 – €11,000	€12,500 – €18,000	€20,000 – €29,000

VERIFIED EUROPEAN & BALTIC GRANT CO-FINANCING CHANNELS

With a non-binding 1-page LOI confirming curatorial interest and a provisional slot in the 2026–2028 calendar, applications are matched to each fund's specific eligibility rules:

- **State Culture Capital Foundation of Latvia (VKKF):** Supports international transport, insurance, and catalogue production when a foreign museum invitation / LOI is attached.
- **Baltic Culture Fund:** Grants (€25,000–€100,000) for high-impact international exhibitions and joint Baltic cultural projects abroad.
- **Culture Moves Europe & Nordic-Baltic Mobility Programme:** Specifically covers individual travel and residency allowances for the artist and curator (not crated freight).
- **Creative Europe (Cooperation Projects):** Applicable when expanding the tour into a multi-country consortium of at least 3 partner organisations across 3 eligible countries.
- **Embassy of Latvia & Bilateral Cultural Foundations:** Diplomatic patronage, opening reception support, and bilateral cultural exchange co-financing.

Dags Vidulejs — Artist Biography & Curatorial Office

Dags Vidulejs (born in Riga, Latvia) is a Latvian contemporary painter, sociologist, and cultural organiser. He studied Philosophy and Sociology at the University of Latvia and Drawing and Painting at the Art Academy of Latvia, developing his signature method of anthropomorphic structural painting over three decades.

Alongside his studio practice, he is the founder of **Happy Art Museum** (Riga, est. 2008) and Director of the international contemporary art fair **ART RIGA FAIR** (held annually at the Latvian Railway History Museum since 2014). His works are held in public and private collections across Latvia, the European Union, Israel, the United States, and Asia.

SELECTED OFFICIAL DIGITAL ARCHIVES & PROFILES

Official Exhibition Portal	https://dags.lv/en/divine-comedy
Curator Dossier & Venue Chronicles	https://dags.lv/en/dossier
Full-Screen Artwork Slideshow	https://dags.lv/en/artworks-slideshow
YouTube Exhibition Video Archive	https://www.youtube.com/user/PinakotekaLatvija
Vimeo Curatorial Video Archive	https://vimeo.com/happyartmuseum
Saatchi Art Portfolio	https://www.saatchiart.com/dags
Substack Sociological & Art Essays	https://vidulejs.substack.com/
LinkedIn & Instagram	https://www.linkedin.com/in/artriga/ · https://www.instagram.com/dagsvidulejs/

DIRECT CONTACT FOR EXHIBITION PROPOSALS & LOI REQUESTS

Dags Vidulejs & Curatorial Office

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Curatorial Team: Anna Viduleja (anna@dags.lv) · Elizabete Viduleja (elizabete@dags.lv)

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Studio & Showroom: Stabu iela 62 & Krasta iela 68A (MC2 Galleria), Rīga, Latvia