



REBECCA LINDSMYR

From scratch (I), 2022

Oil on canvas

160 x 200 cm

(62,99 x ,79 in)





REBECCA LINDSMYR
From scratch (red) (I), 2022
Oil on canvas
160 x 120 cm
(62,99 x 47,24 in)

From scratch

Scratch; to cut someone's skin lightly, a slight tear or incision, to damage a surface by marking it, or to cover with a line. With the additional 'from' it refers to a line scratched in the ground - from where a race would have its start. It is the mark of a body, which marks the starting point for movement. Later, it comes to refer to that which is made from the beginning, or the general act of starting over. Tracing the concept back to scratch, one could assume that this new start entails an act of violence.



I re-read Maggie Nelson's *The Art of Cruelty*; an account for structures of cruelty and violence, filtered through the work of artists and writers. Having spent an unusually large number of hours listening to news reports in the past months, picking this title from its shelf seems to have its obvious reasons. The title shines a light on how violence plays a part in pushing a body from a position of being a subject into that of an object, and how violence can be perceived to work the other way around. This is central to structures of power. Part of the process of legitimizing violence is to make the receiver into less of a subject, and it is an undeniable fact that brutality in its extreme can result in the self-made-meat. Some might in turn search for a strengthened sense of subjectivity through making an other into less of a subject - to increase a sense of gap, and in doing so making their own position as subject clearer. Of course, this entails becoming subject through turning an other into the object on which their subjectivity is resting.

REBECCA LINDSMYR

From scratch (red) (II), 2022

Oil on canvas

160 x 120 cm

(62,99 x 47,24 in)



One of the most violent factors in painting is how it somehow presumes the act of destruction, through overpainting. Working in layers - building up from back to front - the practice is somehow built on repeated violence. There is no way of undoing, the only way ahead is through destruction. From scratch, through scratch. In this light, explosivity in painting could be argued to build upon the ability to find conviction in *violating* a past, and with that possibly also a future.



REBECCA LINDSMYR

From scratch (red) (III),
2022

Oil on canvas

160 x 120 cm

(62,99 x 47,24 in)

In writing through the work of artists, Nelson places focus on the violence of the process through which the object d'art comes to be. Two central figures in the text are Francis Bacon and Sylvia Plath – suggested as incarnating the artist-as-butcher (Bacon) and the artist-as-surgeon (Plath).¹ Bacon's process is placed in relation to *'cutting and smearing, incision and blur'*¹ and what he himself referred to as the *'injuring'* of his depicted subjects.¹ I read the violence as perceived in the disruption between seen and unseen. By causing a scratch in a surface; a piercing line merging inner with outer. Nelson describes the line of Plath as a cruel line – a line which have been felt to slice into skins; *'I realize that it comes from the combination of lines turned, shorn, or stopped with furious resolve, and the hyperactive sound Plath has enclosed within them—the meticulously coiled internal rhymes and consonance she folds like razor blades into crispy creased white paper.'*¹ Described is a violence that lies *in the line*, what this line does to the surface it scratches. It is a violence that has no fixed receiver and rather than turning something or someone into a lesser subject, saturates an object with subjectivity.

Rebecca Lindsmyr, June 1st 2022







TORBJØRN RØDLAND
Long Candle, 2021
Chromogenic print, Kodak
Endura paper
60 x 76 cm
(23,62 x 29,92 in)
Edition #1/3, 1AP

Torbjørn Rødland's photographs are produced through film-based cameras and chemical processing. His self-aware and often uncanny photographs, films, and books are saturated with symbolism, lyricism, and eroticism. They take on existing visual forms and genres from still lifes to portraits to landscapes, but without the research tone of first-wave conceptual art or the ironic commentary of the subsequent Pictures Generation. Attempts to seize and to integrate truth, rather than to deconstruct it, accompany Rødland's inclination to delve into problematic aspects of contemporary photography and the history of art. He probes popular visual languages in search of both spiritual and perverse qualities, so as to prolong our engagement with the single and the moving image.



TORBJØRN RØDLAND
Not Only But Also, 2022
Chromogenic print, Kodak
Endura paper
45 x 57 cm
(17,72 x 22,44 in)
Edition #1/3, 1AP

TORBJØRN RØDLAND
Undercroft, 2021
Chromogenic print, Kodak
Endura paper
76 x 60 cm
(29,92 x 23,62 in)
Edition #1/3, 1AP

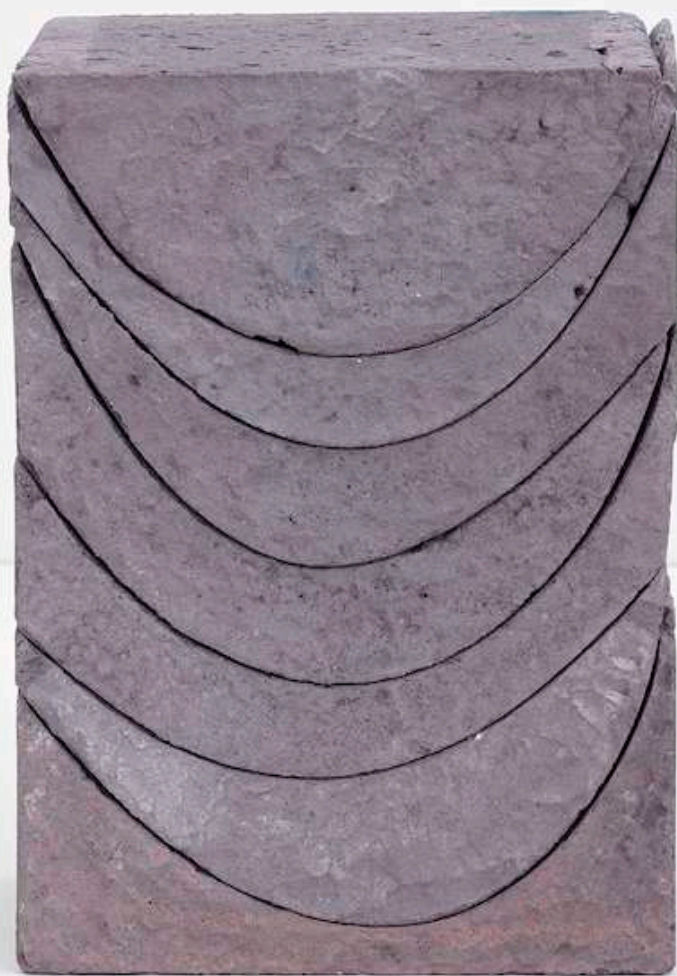


TOVE STORCH
Untitled, 2022
Dyed silk, metal, plexi
45 x 100 x 25 cm
(17,72 x 39,37 x 9,84 in)





The first elements the eye registers in its encounter with Tove Storch's sculptures are the repetition of basic geometric structures and the use of standardized or factory-produced materials. By letting the eye rest on the formal features, the sculptures appear neutral and self-contained in their final shape. And indeed, they are orderly and well-behaved. But when disanchoring the gaze from the spell of simplicity, it occurs that the sculptures vibrate. They are charged with the artist's awareness that things are in constant development, and if they sit or stand straight and proper is just as in the wait of an imminent release, like the pupil the second before the bell rings.



TOVE STORCH

Untitled, 2021

Concrete, pigment

35 x 25 x 16 cm

(13,78 x 9,84 x 6,3 in)







DARÍO ESCOBAR

Mensajes cifrados N°17, 2022

Metal, pigments and gold

100 x 350 x 73,5 cm

(39,37 x 137,8 x 28,94 in)

Darío Escobar's work often makes use of the concept of the readymade, but the objects Escobar chooses are always altered in some way or another. Through the alterations as well as the placement in an artistic context the objects gain new meanings. General themes in Escobar's work are the complex relations between globalization, aesthetics, colonialism, modernism, and consumerism. The structural power relations between these concepts are investigated through attention to both materials and space as well as the different connotations connected with the chosen objects.

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DARÍO ESCOBAR
Square_N_° 3, 2022
Silkscreened wood and gold
95 x 95 x 5 cm
(37,4 x 37,4 x 1,97 in)





MATTHEW RONAY

Blown, 2022

Basswood, dye, gouache,
flocking, plastic, steel

48,9 x 36,8 cm
(19,25 x 14,5 in)

Matthew Ronay creates works that are derived from interacting with his subconscious. They begin as automatic drawings, done in many mediums, from small, quick pencil sketches to larger charcoal works. These form the basis for Ronay's softening of a membrane between the conscious mind and what lays beneath it. This practice generates a pool of representations that essentially evolve into sculpture. Working primarily in basswood, Ronay creates all of his works unassisted, investing the sculptures with rhythmic textures and shapes that seem to have "grown" autonomously.

The works are generally abstract and non-representational, but they vibrate heavily with nature's vocabulary, tubes, bumps, warts, eggs, orifices. The works also embrace nature's themes of reproduction and degradation and depend on the space between their parts, implying the intimacy of touch which viewers often intuit in a haptic way.



EDUARDO TERRAZAS

1.1.415

*From the series: Possibilities of a
Structure*

Subseries: Cosmos, 2022

Wool yarn on wooden board covered
in Campeche wax

90 x 90 cm

(35,43 x 35,43 in)



Eduardo Terrazas is devoted to studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique are the cornerstones of his visual universe.

His work, spanning an impressive 50 years, features an array of disciplines. Through design, architecture, urban and regional planning and visual art, he addresses environmental issues, responding and reflecting creatively to our changing reality, and proposing alternative methods of inhabiting our world, different ways of relating to one another, and new approaches to portraying and understanding our cosmos. Terrazas regards his transit through these disciplines as different pathways, which nevertheless run parallel. They are all resources for tackling concerns that range from philosophy to science, to benefit of social well-being and the environment.



EDUARDO TERRAZAS

1.1.608

*From the series: Possibilities of
a Structure*

Subseries: Cosmos, 2022

Wool yarn on wooden board
covered with Campeche wax

90 x 90 cm

(35,43 x 35,43 in)



SUPERFLEX

As Close As We Get XXIX, 2022

Pink rough concrete

75 x 30 x 15 cm

(29,53 x 11,81 x 5,91 in)

As sea levels continue to rise, human buildings will soon be underwater. For this reason, it is important to consider the needs and desires of marine life in our construction decisions. Fish are the future occupants of our houses. As Close As We Get is a series of sculptures that function as art for humans and as potential homes for fish. Because ocean biodiversity thrives around structures with an abundance of surface area, the modular building blocks of As Close As We Get are designed to feature many flat, irregularly-sized planes. Each sculpture consists of multiple stacked building blocks, forming artworks that can be transformed into underwater infrastructure.

SUPERFLEX

As Close As We Get XXVIII, 2022

Pink rough concrete

90 x 15 x 15 cm

(35,43 x 5,91 x 5,91 in)





SUPERFLEX

As Close As We Get XXXI, 2022

Pink rough concrete

75 x 30 x 15 cm

(29,53 x 11,81 x 5,91 in)

Further, *As Close As We Get* is currently part of a scientific experiment to test the sustainability of materials for underwater construction. At the moment, a version is installed in the harbor in Copenhagen, and scientists are monitoring the materials' reaction to the water over time. The knowledge generated from this research will contribute to SUPERFLEX's larger Superrev project, which is a collaborative plan to build 55 km² of reef in the Danish oceans, approximately the amount of reef that's been removed by stonefishing over the last century.

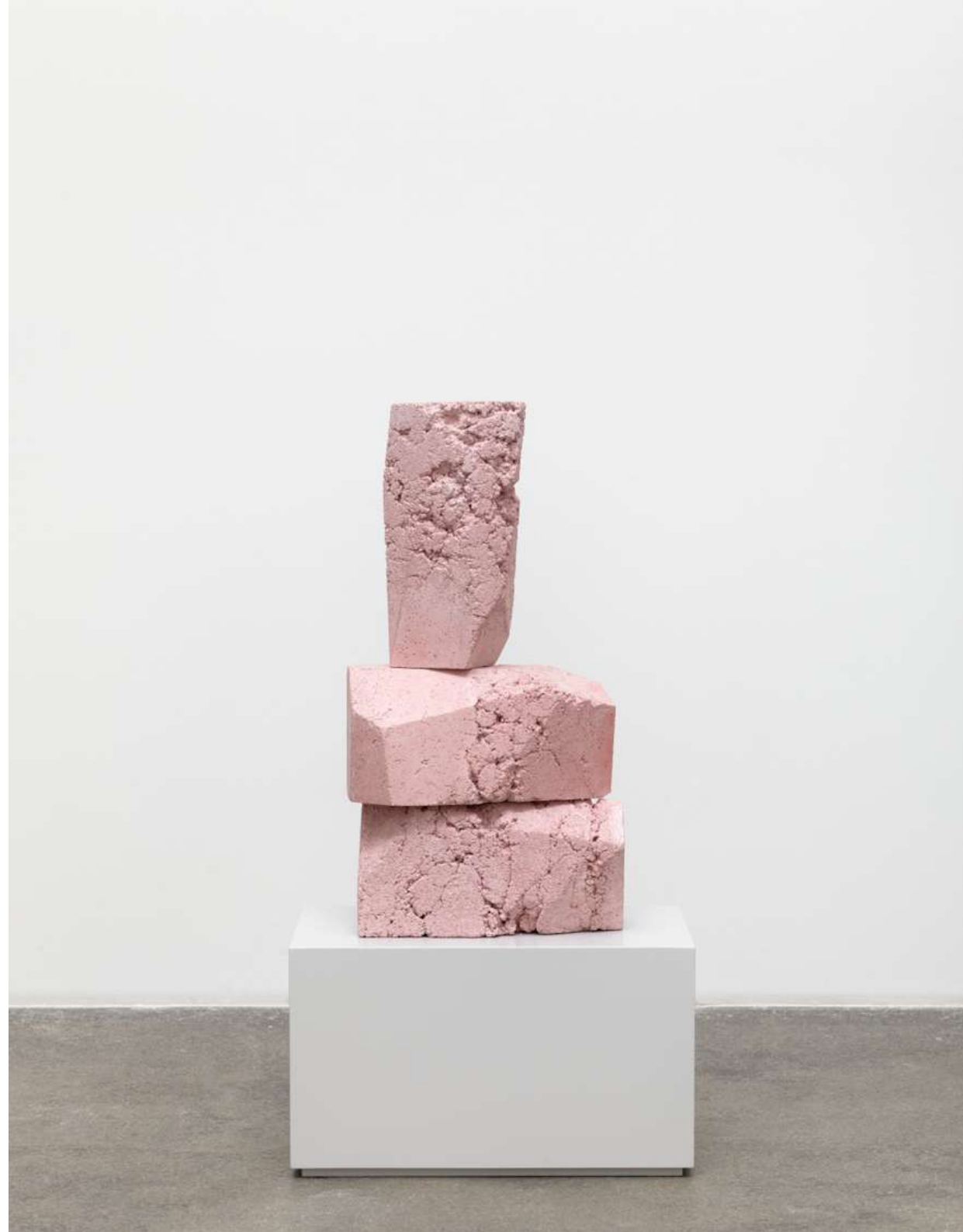
SUPERFLEX

As Close As We Get XXXI, 2022

Pink rough concrete

60 x 30 x 15 cm

(23,62 x 11,81 x 5,91 in)





SUPERFLEX

As Close As We Get XXXII, 2022

Pink rough concrete

60 x 30 x 15 cm

(23,62 x 11,81 x 5,91 in)

SUPERFLEX

As Close As We Get XXXIII, 2022

Pink rough concrete

60 x 30 x 15 cm

(23,62 x 11,81 x 5,91 in)





SUPERFLEX

As Close As We Get XXXIV, 2022

Pink rough concrete

45 x 30 x 30 cm

(17,72 x 11,81 x 11,81 in)



GARDAR EIDE EINARSSON

Crisis, 2020

Acrylic, gesso and graphite on canvas

220 x 180 cm

(86,61 x 70,87 in)



CRISIS

The title of Gardar Eide Einarsson's work is appropriated from the title page of a series of superhero comics. The word CRISIS is rendered in white primed canvas surface while the surrounding area is covered in black paint. Devoid of context we are left to wonder if the word describes our current situation, modernity or indeed painting itself.



GARDAR EIDE EINARSSON

*Black Poly Pickup & Dump Truck Tarp
III, 2015*

Acrylic and Silkscreen on Canvas

220 x 180 cm

(86,61 x 70,87 in)

In Einarsson's tarp paintings (tarpaulin), pictures of black tarpaulins have been (silkscreen) printed on top of the black paintings. In this way, Einarsson has superimposed an extra layer, thereby screening and concealing things. Looking at the works, you can see that the tarpaulins are the type used to protect against wind and weather and also to screen and conceal things. When the picture of a tarpaulin is added to a painting using the silk screen technique, it becomes an added layer concealing and protecting the painting beneath: a layer interposed between the artwork and our perception and enjoyment of it, thereby delaying the art experience and rousing our interest.





JONE KVIE

A moment of clarity III, 2022

Hand-blown glass, basalt,
aluminum, iron

105 x 63 x 43 cm

(41,34 x 24,8 x 16,93 in)

Jone Kvie's sculptural work challenge our ideas of nature and the role of art. Kvie's visual motifs reflects both phenomena/forms in nature and the aesthetics of urban everyday life. The sculptural works of Kvie are like a metamorphosed encounter between science and Western sculptural history. In his most recent works, he contemplates how a society's concept of the human body informs the construction of architecture and infrastructure.





TOM SANDBERG

Untitled, 2001

Silverprint on aluminum

99 x 124 cm

(38,98 x 48,82 in)

Norwegian photographer, Tom Sandberg (1953-2014) is considered a pioneer within the field of photographic art. A master of light in the photographic tradition, Sandberg worked exclusively within the medium of black-and-white photography and continued throughout his life creating his characteristic analog artworks with its rich grey tones and tonalities in the darkroom. Always on the move with his camera tied to his hand, Sandberg explored the surface and depth ratio in a motif to build both ambiguous and recognizable complex reality.

TOM SANDBERG
Untitled, 2002
Silverprint on aluminum
99 x 124 cm
(38,98 x 48,82 in.)





RUNO LAGOMARSINO

Dactylograms, 2022

Ink on paper

144 x 101 cm

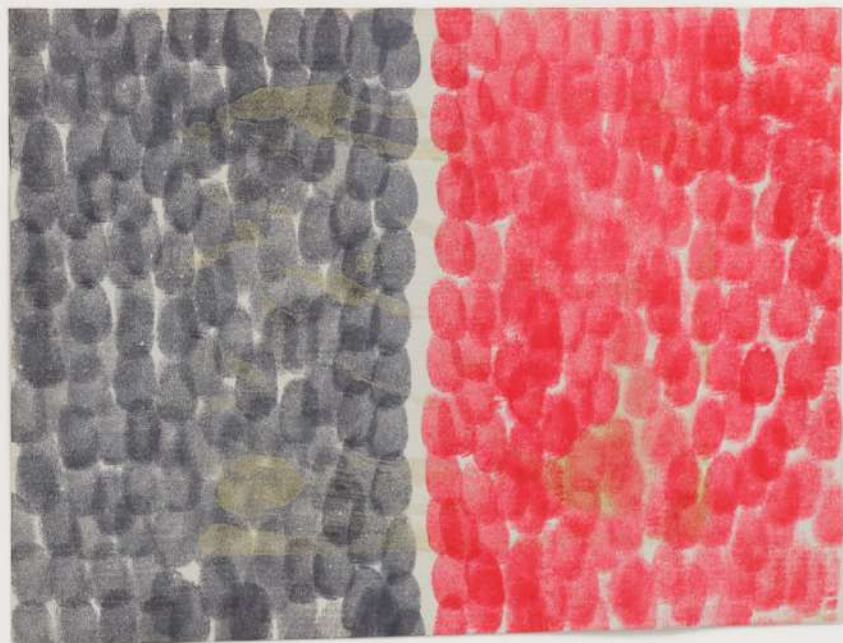
(56,69 x 39,76 in)

Language, geography, historiography and power are themes that Lagomarsino revisits in his praxis, using materials that often evoke memories of our past, only to ask us to reflect on the conditions enabling these connections. His praxis aims at imagining another form of discourse, through subtle transformations on how we perceive an object or a detail in a narrative. Lagomarsino often starts with something familiar, not to say traditional; forms, which he then attacks, shifts, transcends, scrutinizes and confronts.

~~WE DIDNT CROSS THE~~
~~BORDER~~
~~THE BORDER CROSSED,~~
~~US,~~

EXILE

EUROPA





In Paul Fägerskiöld's tactile imagery, the painting surface is emphasized with such passion that not only does it provide an image of nature, it almost gives the impression of being nature: seascapes or landscapes half-embedded in the material, like a world in the process of being created. In terms of painting, the surface becomes fractural, resembling the texture of the earth. Fägerskiöld does not paint specific nature – his paintings are nature as behavior. No color is just one color. There is always a shadow and nuances. Its materiality and texture are always active, never just monochrome or flat. That is the true nature of painting.

PAUL FÄGERSKIÖLD

Gale Crater Mars. View

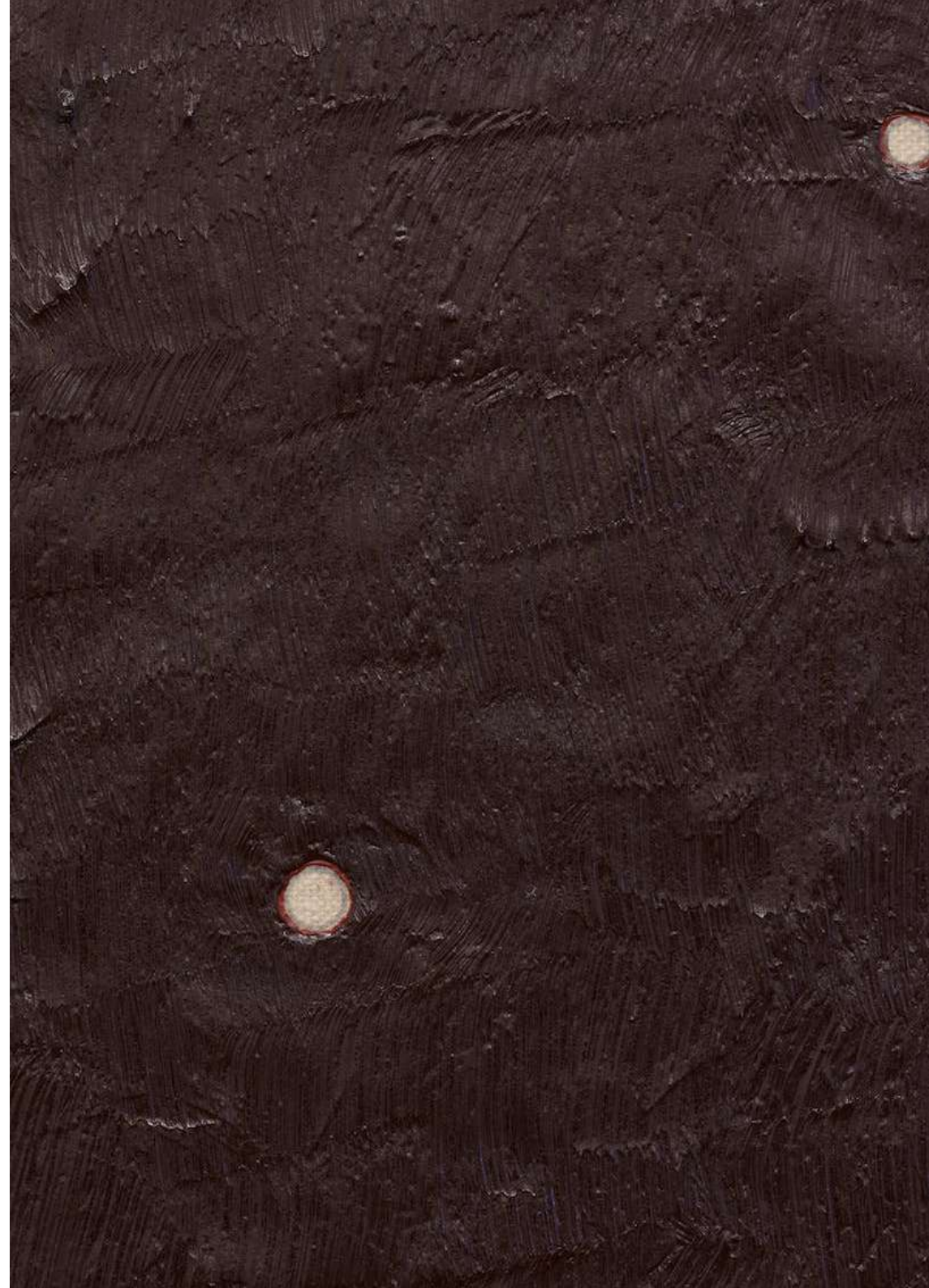
*East-South-East towards sunset
and in direction of Earth. January*

1 2100, 2021

Oil on linen with walnut frame

200 x 320 cm

(78,74 x 125,98 in)





CARLOS AMORALES

Jungla de estrellas (Star Jungle)

18, 2021

Collage of printed cardboard on
canvas

40 x 30 cm

(15,75 x 11,81 in)

In recent years, Carlos Amorales has investigated the possibilities of color. His latest series, *Jungla de estrellas* (Star Jungle), uses fragmented abstraction as a visual language. Each canvas begins with collage, a part of the artists' practice for years, which is itself a repetitive act with cycles of cutting, placing, and pasting. The compositions are highly intuitively guided by aesthetics to formulate indecipherable typography defined by fragmentation.



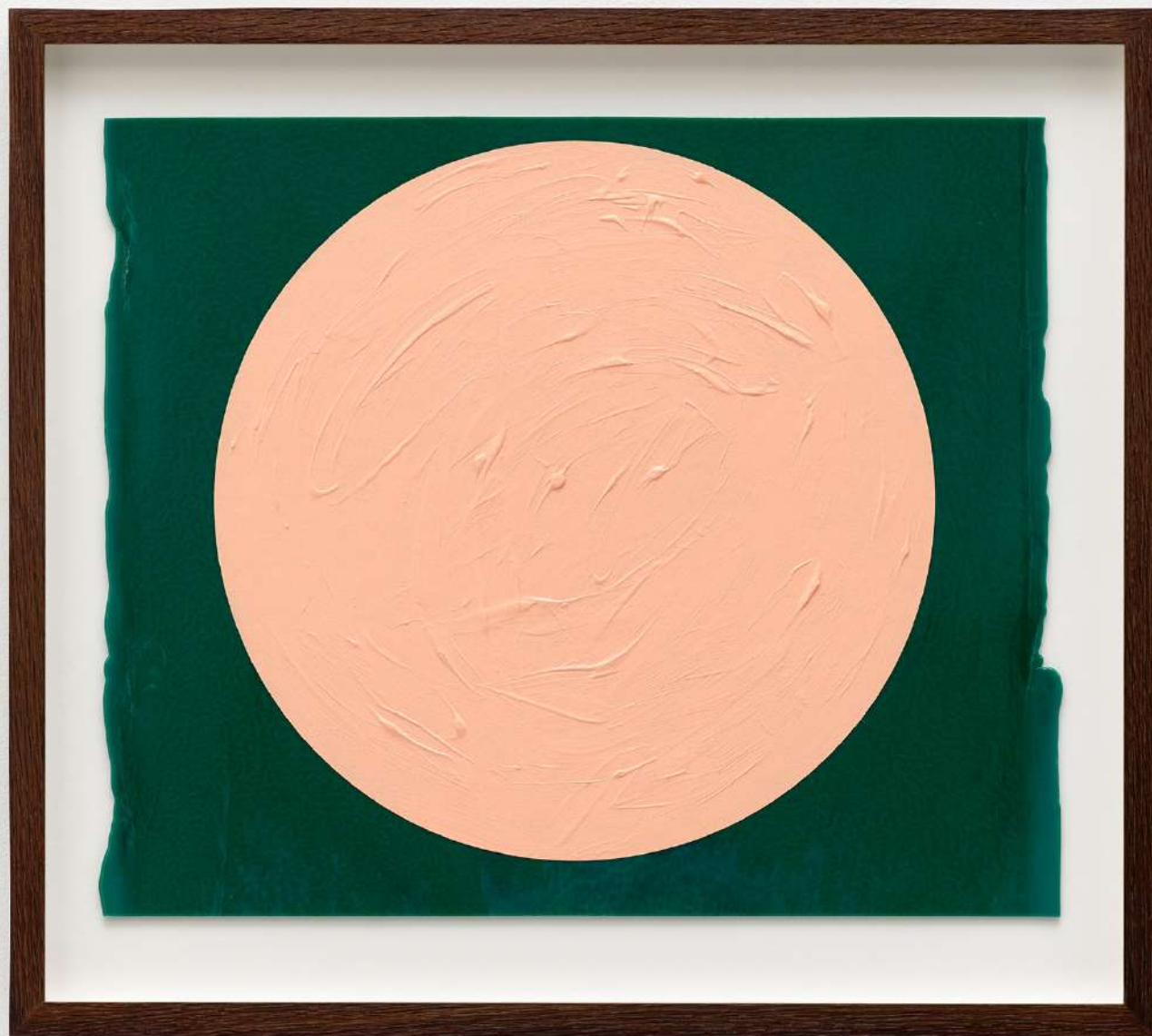
MADS GAMDRUP

Green and light pink, 2020

Acrylic paint on hand rolled glass

57 x 64 cm

(22,44 x 25,2 in)





MADS GAMDRUP

Untitled (dark brown & green),
2021

Acrylic paint on hand rolled glass
57 x 64 cm
(22,44 x 25,2 in)

In his stained glass paintings, Mads Gamdrup examines the transparency and texture of colors. In both the monochrome and the multicolored paintings, Gamdrup works to create a space where the colors and differences in the texture of the glass are challenged by the painted circles. In the relationship between the glass and the painted circles, space is created in itself – and another space is created when the individual works are part of a serial context. This gives the pictorial expression a spatiality to use diversity as a quality – and opens up for individual interpretations.





Gjerdevik's works derive from a more extensive figurative universe and would seem to possess an almost Gaudian method of creating architecture where the building structure with its catenary arches and hyperbolic paraboloids doubles as both structure and ornamented tableau. Architecture is, after all, the most obvious analogy to Gjerdevik's practice. Not merely by virtue of the relationship of painting to scale and the serial progression of his works on paper. To Gjerdevik, architecture proved an eternal source of inspiration and like structural engineering – man's point of reference in nature – his works activate a physical and psychological relationship between space, picture plane, and viewer.

NILS ERIK GJERDEVIK

Untitled, 2016

Acrylic, ink & pen on paper.

Framed in maple wood, with
splines in mahogany and Tru Vue

Museum acrylic

45,8 x 54,8 cm

(18,03 x 21, 57 in)



