

2 Guidede Gallerivandring Efterår 2017 Nord Vest
Nils Stærk, Wallner, Risley, Christian Andersen

Nils Stærk is proud to present Torbjørn Rødland's fifth solo show at the gallery since 2001.

The exhibition comprises two distinct series. Fence Studies is a series of six small works, while Wordless consists of five larger photographs, each showing a human head held by a pair of older hands. The relationship between the person touching and the person touched is unclear.

The people in Wordless are backlit, creating glowing silhouettes, separating the subject from the background and inducing a sense of impending transformation. Equally characteristic of Rødland's photography as the lighting is the tactile combination of surfaces. Viewed against younger faces, the hands become landscapes of skin, sinews, liver spots and wrinkles.

In Fence Studies, different materials are likewise experienced through their combination. A section of fence connects with a striped canvas bag and flowers; a thicket and a pile of blocks and bricks.

The internal tensions of the works are heightened by the relationships between individual photographs. Plasticity and unity are recurrent themes in Rødland's work. The bizarre pliability of the world and of the medium of photography can also be said to be at the heart of this exhibition.

In recent years, Rødland's work has notably been shown at the Henie-Onstad Art Center in Oslo, Manifesta 11 in Zurich and the 9th Berlin Biennale. He was included in the Whitney Museum of American Art's series of public installations in New York, and his photograph Baby was on the cover of the September 2015 issue of Artforum. This fall, Rødland will have solo shows at the Serpentine Sackler Gallery in London (29 Sept.) and at C/O Berlin (9 Dec.)

Torbjørn Rødland (b. 1970, Norway) lives and works in Los Angeles.

Although Torbjørn Rødland recalls having a camera from the age of 11, as a teenager his passion was drawing. "After doing caricatures and political cartoons for local newspapers," he says, "I got fed up with communicating easily decodable ideas through images."* One look at his photographs and it's clear to see that this reluctance to "deliver as expected" fully informed his subsequent return to the camera, and defines an intentionally varied body of photographic work that ranges from highly stylized to naturalistic pictures. In fact, despite the directness of the medium and the clean immediacy of his style, his picture-making, like the man himself, can be elusive in ways that are fascinating, confounding, and yet ultimately rewarding. Rødland, based in Oslo, Norway, but itinerant, taking pictures everywhere, is both engaging and marked by a Nordic reserve. In his work, which encompasses every genre—portrait, landscape, and still life—as well as video, he reveals everything and is withholding at the same time. His most beguiling pictures, like a well-crafted pop song with an insidious hook, grab you and don't let go. Arms (2008), in which the tentacle of an octopus emerges from the sleeve of a woman's sweater and gently coils around her fingers, is a near perfect example of how Rødland creates images that somehow lay claim to strangeness and normalcy at the same time. It's their matter-of-fact quality that allows a level of acceptance to slip almost unnoticed through the side door. At first glance, there is of course an unreality to the picture, but Rødland isn't so interested in the first take, and he understands, even if we don't, that photography, no matter how false a mirror, always reflects a world we can recognize or meet halfway. Imagine that very same image, the woman's hand and the tentacle,

equally graceful, was drawn or a composite rather than a photo. Suddenly, the same picture is transformed into a surrealist rendering—a dream image by Jim Shaw or a collage by Max Ernst.

Let's consider two of the most ubiquitous pictures in vernacular photography: the bride on her wedding day and the baby, one usually preceding the other. Living in an all-pervasive image world, you can't help but wonder, with the most frequently repeated types of pictures, how is it possible to make a photo that is distinct from the millions that have come before? Rødland's *Arch Back Bride* (2007) manages just that. This is a portrait of a bride unlike any we've previously seen. She smiles as she would for the photographer, her lovely face framed by a fluffy veil—the heavenly cloud—and the strapless gown emphasizes the soft bare skin of her shoulder. The idealized image of the bride all dressed in white, untouched, about to give herself to marriage and its consummation, is posed on the floor, with her back arched high in an exaggerated manner. What's going on here? This is the first and only unanswered question. Look again at her face. She's not really smiling, and her lips are pressed together. She knows something that we don't: the bride's secret on her wedding day.

Baby (2007) is even more of a mystery. An infant girl sits upright on a soft peachy carpet, holding her hand over her breast, which is unusual since babies rarely display any modesty in their nakedness. This is not an intervention on Rødland's part; the baby, he says, sat like this. Now look at the expression on her face. She calmly but intently returns the gaze of the photographer, as she will for anyone who looks at the picture. She is in full control of her image in an uncanny way. What would seem like the most natural thing in the world—a portrait of a baby girl—becomes preternatural, not of this world. With her big baby head, and the resolve with which she occupies the space of the picture, she appears to be some sort of higher life form in the body of an innocent child. But then, maybe every baby is an alien.

Language in Rødland's work serves to complicate our reading of a picture or drive its humor. He's used a Sharpie to mark a penis with the letters WWJD (What Would Jesus Do?), and dressed a beautiful, blond twenty-something in a t-shirt that proudly claims: "It took me 50 years to look this good." In *Four Words* (2006), a well-groomed boy wearing a shirt and tie is peacefully passed out on the floor, the words "WE NEED TO TALK" written on his face. Rødland often employs liquids to disrupt an otherwise uninflected image and heighten our engagement with a subject and its emotional resonance, as in *Goldene Tränen* (2002), which substitutes glistening honey for tears streaming down a girl's face. In *La fin de Satan* (2009), a young black girl's hair is wet and drenched with chocolate syrup. She appears beatific, as if in a trance or blessed state. For Rødland, the title, which translates as *The End of Satan*, represents the end of duality, of good and evil, of what is revered and what is demonized.

The visual sleight of hand in Rødland's work can be present either overtly, as we see in *Five of Clubs* (2007), or with a more subtle touch, as with *School Play* (2006), and are two sides of the same coin—or card, as the case may be. The fresh-faced, strawberry blond boy in *Five of Clubs* has this card affixed to his forehead. He seems lost in thought or concentration, as if playing a parlor game: Guess which card I'm holding? Take it away from his head and you have a gentle but otherwise unremarkable portrait of a pensive young man. This is an example of how Rødland interrupts the flow, or, as he says, inserts "a swear word in a love poem."** (One can't help but

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think of a picture-perfect Norwegian landscape by Rødland as the backdrop for the Will Oldham song, "The Mountain Low," in which he sings, "If I could fuck a mountain.") The large group of elementary school students assembled on stage for a Christmas program in School Play, exhibiting all the boredom, concentration, anxiety, and distraction displayed by kids in this situation, are upstaged by one boy who is barely within the frame but ends up as the picture's anarchic star. Look to the far left and you'll see, as clear as day, a boy mimic the figure in Edvard Munch's The Scream, one of the world's most iconic images, by Norway's most famous artist. Until you see the boy, the picture could be interchangeable with almost any other taken by a proud parent in the audience, but in its unexpected perversity it is pure Rødland, asking us not simply to look at a picture, but to look inside and see what else is there. And how does Rødland see his work in relation to the perverse? In his own words: "A photograph or a collection of photographs that ignores its usual objective is... perverted. Perverted photography doesn't sell a product or communicate a message. It's not meant to be decoded, but to keep you in the process of looking. It's layered and complex. It mirrors and triggers you without end and for no good reason..."

INGVAR CRONHAMMAR & LARS GREVE DØDEDANS - LAUNCH EVENT

"Dødedans" (death dance) is an artwork made exclusively in 66 editions. The album is a co-creation by musician Lars Greve and artist Ingvar Cronhammar. The artwork presents clarinet and saxophone improvisations cut on a transparent vinyl and laid in a three-kilo heavy aluminum cover.

The music is unedited solo improvisations, recorded in three rooms with very different acoustics; in a small, soundproofed studio, in an old tile covered public bath on Nørrebro, Copenhagen, and in Cisternerne. Copenhagen's old subterranean water reservoir, with a 19 second echo. On "dødedans" the sound is neither manipulated nor layered in the mix. The listener only hears the sound captured by six microphones.

Cronhammar designed the cover; two stapled aluminium plates with the vinyl's diameter milled down on all sides. On the outside there are holes in three depths, and in each of the eight corners of the plates a letter is engraved constituting the title "dødedans". Inside, in addition to the vinyl, the artist's monograms and the publishing's numbering are engraved. The music and the cover together represent "dødedans". Thus the music is not available online or on other media.

The artwork can furthermore be experienced at Nils Stærk September 20-23, 2017.

Further questions and orders can be directed to cronhammargreve@gmail.com.

Music: Lars Greve (clarinet, double clarinet, bass clarinet, tenor saxophone, baryton saxophone)

Cover: Ingvar Cronhammar

Mix: Andreas Pallisgaard

Mastering: Lupo

www: [larsgreve](http://larsgreve.com)

Price: 5000DKK / 700EURO

dødedans, fr. danse macabre, allegorisk dans med døde og levende mennesker. I senmiddelalderens billedkunst i 1400- og 1500-t. er dødedansen ofte fremstillet som en kædedans med skiftevis skeletter og mennesker i alle aldre og sociale lag, fra pave til bonde.

Dødedansen er et memento mori, der viser, at alle er lige for døden. Mest berømt er Døden fra Lübeck, malet ca. 1465 af Bernt Notke som en ca. 30 m lang frise i Marienkirche i Lübeck (ødelagt under 2. Verdenskrig); i Danmark findes en dødedans i Nørre Alslev Kirke på Falster, udført af Elmelundeværkstedet ca. 1480. Blandt de grafiske fremstillinger er Hans Holbein d.y.s træsnitserie Dødedans, udført 1523-26.

Den gamle danske Dødedansen ble trykt på midten av 1500-tallet, og finnes i bare ett eksemplar. Dødsdans-litteraturen hører ikke til blant de såkalte folkebøkene da den er didaktisk og fullstendig mangler deres preg av å være underholdning. De forskjellige Dødsdans-utgavene har heller ikke blitt utgitt i et slikt omfang som folkebøkene.

Dødedans-litteraturen er en del av kirkens propaganda, først bare som et middel til å binde folk til den kristne lære, men etter reformasjonen ble den også brukt som en del av propagandaen mot den katolske kirken. Den maner den kristne leser eller tilskuer (den danske versjonen er et skuespill) til å være rede, for døden kan komme når som helst, og ve den som da ikke er forberedt. «Vi skulle vere rede dag och stund/thi døden tøffuer ingelund», som det heter. Den personifiserte døden er nådeløs. Ingen spares: «Vngdommen giffuer ieg ingen fred/ieg dantzer met ham til hand faller ned.»

Galleri Nicolai Wallner is pleased to present CAPRI, a solo exhibition of new work by Cornelia Baltes, her first with the gallery.

Evoking feelings of summer, sun and nostalgia, Baltes invites us into a world where everything feels intensified. Summer is a season that plays by its own set of rules—it is exotic, it is energising and it is something we think and fantasise about year-round. Summer has the potential to answer all of our problems or, at the very least, to provide us with a kind of temporary escape. This possible escape, however, gives way to a kind of urgency. Summer comes with an end date, thus each of its days is contextualised by a need to maximise them to the fullest. In this sense it becomes a state of mind, balancing a desire to do everything with a need to do everything.

In CAPRI, each of Baltes' paintings play on these emotions. Moving beyond the canvas, the works are immersive and captivating, creating an infectious feeling.

This light-handed and animated energy that Baltes' works produce is made possible by her impressive technique and understanding of mark-making. Each brushstroke is meticulously planned, made with the intention of evoking these sensations in the viewer. The richly pigmented black paint Baltes uses creates an enveloping depth in counterpoint to a background created by concentrated and almost unreal colours, the two blending seamlessly one into the other. The fizz and pop caught between the formal tension of their elements and the almost impressionistic rendering of a scene.

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Adding to the playfulness of the works are their titles—each painting has a name like Mario, Holden, Cody or Cooper—creating a kind of mystery and narrative around who or what they might be: enhancing the figurative reading against the formal.

Baltes shows us fleeting glimpses of bare skin and a sun burn, a pair of flip flops, legs, pool toys, water splashing and more abstract elements that come together to tease us, to show us what we are missing, and to ask us to join in.

Cornelia Baltes (b.1978, Germany) has had solo exhibitions at Kunstverein Ulm (Ulm), the Northern Gallery for Contemporary Art (Sunderland) among others. She has also shown at MOSTYN (Wales), Kunsthalle Nuremberg (Nuremberg), Museum Kunst Palast (Dusseldorf), and Museum Folkwang (Essen) among many others.

Cornelia Baltes creates a kind of art that resists being written about. Subtle, measured and at time self-effacing her paintings, photographs, sculptures and installations are minimal in their means – often favouring found materials and simple gestures – but reveal a largeness of feeling. She is an artist constantly inventing, and the playful nature of her works and their lightness of touch is a skilful operation.

‘The general source of my work is the observation of daily life. I point out small things that touch me and create work that combines simplicity with a sense of humour.’

Innovation and humour go hand in hand in Baltes’ works, as do abstraction and figuration, fact and fiction. Familiar things and experiences pack an aesthetic punch. Contrasts and compositions found in life are exaggerated making the banal strange, empowered by an unfathomable logic. The formalist power of her art comes to the fore in her installations, in which individual works communicate with one another through colours and motifs that migrate from piece to piece. Walking through her exhibitions, the viewer is caught within abstract rhythms that are colourful and multi-textured, full of identifiable images and substances, now changed and charged with elusive meaning.

David Risley Charlie Roberts + Robert McNally

Charlie Roberts skaber værker med en bevidst arrogance og naivitet. Hans værker er figurative og fyldt med energi, vilje og en særlig nerve. Det kan lyde helt kaotisk, men med en enkelt streg, der tegner kvindernes konturer, får han en forførende og forvredet virkelighed frem i motiverne.

Roberts er amerikansk, men bor og arbejder i dag i Oslo. Han arbejder med mange forskellige former, så du kan opleve hans udtryk i alt fra oliemalerier til skulpturer, hvis du besøger David Risley Gallery.

For his new exhibition, **Windows**, Charlie Roberts has made a series of 13 paintings which are all the same size and format and on the same subject; his most cohesive series of paintings to date.

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The paintings are of windows, each one leading to the next, giving a kind of movement through a city, from life to life. A window in the background or a reflection in a mirror in one painting becomes the main subject of the next painting in the series.

The paintings are focused on women, the only man seen in the 13 paintings is putting all his attention on pleasing a woman. This is a city of women which we only catch in glimpses through windows and reflections. The viewer is voyeuristic, moving through the city like a camera or a bird. Always on the outside looking in. Even when the subject fills the canvas all we see is a reflection in her sunglasses, while we presume she has a clear sight of the viewer.

Robert McNallys Drawings from the Hermit's Cave

... Oh, the jealous and anxious passion I had for solitude, O solitude of my young days! You were my refuge, my panacea, the citadel of my youthful pride. With what might and main did I cling to you – and how afraid I was even then of losing you!' (Colette)

In 2010 we invited Robert McNally to take part in a residency at Krogerup Højskole, in the countryside near Copenhagen. His motivation was to have a forced period of introspection. 'I was in a bad way after a difficult time living like a vagabond, and without a dedicated space to work in for a more than half a year.'

He stayed alone in a large house, surrounded by snow on the edge of the woods for 6 weeks. He walked from there to Louisiana Museum of Modern Art everyday.

'The warmth and calm order of Louisiana was in stark contrast to the disorganisation I had been living in. Contents and artworks aside, the place gave me a peace that I had missed. The uniqueness of the geographical isolation and the intimacy at its heart complimented what I needed; which was to feel alone in order to think clearly, but to feel surrounded and have comfort at the same time. I often visited multiple times during the course of a day, morning, afternoon, and in the evening, I returned almost every day of my residency, and got to know every corner.'

He also spent time outside, drawing the woods and the coastal views which were reminiscent of Northumbria close to his hometown of Newcastle. The works produced over the course of that week developed over the coming years into this body of drawings.

McNally considered this series of drawings to be quick notes, sketches that were not works in their own right. They became intermingled into piles of other drawings and through a series of house and studio moves were eventually forgotten about. He found a stack in a box in his Berlin studio, others were found in his parents' garage. Some of them had moulded and the paper disintegrated. He reworked some and remade others from scratch.

I was amazed when I saw these works and dumbfounded they had almost been forgotten and lost. Seeing them together now for the first time they give a strong impression of his time at Krogerup. The period of forced solitude led to close, detailed looking and fantastical imaginings. New visions of familiar objects and places that come from a sustained scrutiny. Pre-Colombian objects from

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the Wessel Bagge collection, the Giacometti room, the sculpture gardens and stretch of coast in front of Louisiana Museum become fictional places for McNally to inhabit in his solitude.

Christian Andersen Astrid Svangren

In original violet / Influenced transparent / Feeling emerald / Affected by honey yellow / Worker bee / Under influence of chestnut red / Singing pastel dust
25 August - 23 September 2017

Astrid Svangren once told me about a story she had read as a young girl. The story is of another young girl, returning home to Sweden from Borneo with an infection in her inner thigh. Upon closer inspection by a doctor, who is also secretly a lepidopterist, it comes to light that the infection is not an infection at all, but a pupa buried in her skin, harbouring a rare butterfly. The doctor, fuelled by his obsession, seizing the opportunity, holds the girl hostage in his butterfly sanctuary in anticipation of the emergence of this rare and beautiful creature from its host.

The story was read many years ago, the plot details are vague; instead, it is the memory of an imagined experience that carries the story. It is the sensation of being transported into some literary fantasy world that resonates most clearly in Svangren's telling. She brings forth the moist, sticky warmth of the tropical rainforest, the thickness of the air in a butterfly enclosure – the recreation of a specific climate suitable for butterflies but whilst holding them, removed from their nature, as objects of desire. The young girl is there too. The tension of her skin as the butterfly grows inside her, of being held captive and the imminent emergence of something beautiful, the image of the young girl's innocence and the image of her thigh in the humid air of her prison.

In an almost Proustian manner, Svangren evokes a memory of the past and simultaneously elicits an immediate sensation. Amongst butterflies, memories, beauty, nature, the artificial, desire, obsession, captivity, creation, violence, and the tensions between innocence and experience, we find ourselves situated in Svangren's world. Her art.

Much has been written of Astrid Svangren and butterflies, they are pinned in frames in her studio, and there are rows of books dedicated to them there too. The chrysalis and the butterfly are reoccurring motifs in her work. It is not surprising perhaps given that so much can be said of their symbolic role in her process and expression. Less surprising even, is how they may have become nestled in her memory, where they have long played a role in human history as symbols of metamorphosis, of life, death and rebirth, of beauty, in spiritualism and animism. But also as objects of study in the natural sciences as examples of evolutionary traits, with camouflage or the use of bright colours as a warning, or as pollinators and a food source in complex ecosystems.

There are indeed many ways of knowing butterflies, as there are many ways of knowing Svangren's work, allegorically and discursively. But, there is something else too. Sensation. That which is not known, but felt. The ways in which we move, and are moved, the pathways we trace as we experience butterflies and Svangren's work, and in the ways that these movements serve to bring us closer to our own lived experience and the world in which we live.

As you move through Svangren's work, it is you that carves out a pathway; there is no clear narrative, no clear beginning or end. The work however, also moves you. Around, under, over, in between, leaning in, zooming in and out, focusing and refocusing. Like finding a chrysalis hidden under a leaf on the branch of a tree, as a child, you find treasures and secrets in Svangren's work, treasures of beautifully intricate detail, microcosms, hidden and found again. Or those moments of material expression as if you had found an exhausted, dying butterfly, wings tattered, frail, as if made of dust – that become moments of sadness, fragility, vulnerability and exposure.

But, as with a butterfly floating through the air, Svangren's work beats and pulses, there are moments that appear as if from nowhere, flowing continuously into one another. You trace them with your eye, an intrigue and an excitement are aroused in you. Now you are moving too, together with the work, always trying to see it in its fully realised colours and patterns, but never quite succeeding. It is here in which the power of Svangren's work lies. It cannot be seen as a monist whole or known from the outside, you must participate in it – you are immersed in it. As you move, the layers and textures of the work melt into one another, and then become unravelled and obscured, always changing form, always new, as partially connected versions of itself, as if in a dream. The work cannot be known in its entirety, only as a set of memories and sensations, moments that hang together briefly and delicately before rearranging completely, and you, fully entwined, become acutely aware of yourself as an effect of those sensations.

George Garbutt
M.Sc in Techno-Anthropology
B.Eng (Mechanical), B.Finance

Weekendavisen: AKTUELT er det svenske Astrid Svangren – en af sin generations (f. 1972) mest udtalte repræsentanter for genren »maleri i et udvidet felt«, hvilket kort fortalt betyder, at Svangren tager afsæt i maleriet, men at værkerne ofte foregår ude i rummet og gerne langt væk fra både lærred og malertube. I Svangrens tilfælde udmønter det sig typisk i et skødeløst udtryk, hvor krøllede silkestoffer ligger tilsyneladende tilfældigt på gulvet gerne med et feminint drys af eksempelvis tørrede blomster eller pastelfarvet silkebånd.

For en nybegynder udi Svangrens univers vil denne udstilling – med en stor blød silkepompon på gulvet eller et stykke hængende stof med en fernis af bivoks og voksdippede hestehårsfletninger – nok fortsat synes både grænseløs og skødesløs. Alligevel er det den strammeste udstilling, jeg længe har set fra Svangrens hånd. Det er ikke kun, fordi Svangren denne gang viser deciderede malerier (der er både olie og kridt på MDF-plader), men fordi samtlige malerier, stofværker og øvrige vægværker denne gang hænger på en træliste, som går hele vejen rundt i gallerirummet – lidt som man indimellem ser det på ældre museer, hvor der ikke må bores i væggen. Her dog i en mere venlig hippieversion med værker hængende fra Steinerbørnehavens knagerække. Det lidt strammere udtryk gør det nok lettere for galleristen at »arbejde med udstillingen«, som det hedder på gallerisprog. Det ændrer ikke ved, at det klæder Astrid Svangren at stramme hestehår og silkebånd lidt, bare en gang imellem.

August 2017

8. okt. 2014 Kunsten.nu:

Astrid Svangren har fået Statens Kunstfonds treårige arbejdsstipendium. Det giver rum til at udvikle sig og tage det hele videre, siger den svenske kunstner, der gennem en årrække har boet og arbejdet i København. Kunsten.nu mødte Astrid Svangren for at høre om kunstnerens værker, der arbejder intenst med materialet, rummet og betragteren.

Rumlige malerier: Astrid Svangrens værker er ikke lette at sætte i bås. De kan synes skrøbelige, men er mere solide, end de ser ud. Hun kalder dem rumlige malerier, som betragteren må forholde sig kropsligt til.

De har elementer af maleri, skulptur og rumlige installationer, men overskrider, eller rettere forener disse genrer. De forener også organiske materialer som stof, træ, fjer og endda groende planter med syntetiske plastmaterialer og klare farver.

De er ikke kendetegnet af fortællinger eller budskaber med store bogstaver, men vidner om stor omhyggelighed fra kunstnerens side og forhåbning om, at betragteren engageres. Det har ledt til udstillinger i blandt andet London, Paris og New York. Senest har kunstneren i september præsenteret en soloudstilling i Annaelle Gallery i Stockholm, hvor denne artikels illustrationer kommer fra, med titlen:

literary imagination body
play dead
gust
growth
an ever-present ocean stage
eliminate
my own hyperballad.

I Danmark har Svangrens værker kunnet ses på flere udstillinger på Christian Andersen i København, hvor kunstneren igen vil udstille i januar 2015, og endda på Nationalmuseet med udstillingen Skabt af tiden i 2012.

Hvordan vil du beskrive dit værk?

”Jeg startede som maler og ser mit arbejde i forlængelse af det. Det er nu fortsat til et rumligt format som ”rumlige malerier”. Jeg er meget interesseret i at skabe rum, som man går ind i, som man kropsligt skal agere i og sanses i. Man kan sige, at værkerne gestaltes i hele rummet.

Jeg vil aktivere betragteren på mange niveauer, både gennem psyken og kroppen.”

Møde mellem materialer - Materialerne ser ud til at være vigtige for dig. På hvilken måde?

”Materialer er altid vigtige for at sige noget. Jeg maler med mange forskellige materialer, kan det siges. Jeg er ikke interesseret i et fortællende maleri. Derfor er mine værker mere en oplevelse af at gå ind i nogle ting. De undersøger, hvordan materialer kan påvirke dig.”

Jeg fornemmer ofte en kontrast mellem "lækre" materialer som stof og naturgenstande og "grimme" ting som malerklatter og plastik, nærmest som et clash mellem materialiteter? "Ikke at jeg har været interesseret i en direkte "trash"-æstetik, men tidligere arbejdede jeg mest med artificielle materialer som plast og akrylfarve. Værkerne skulle have et "koldt" præg og skabe en distance til betragteren.

Senere har jeg mere ladet de "naturlige materialer" komme til og rigtigt glas og oliefarver. Det skal dog heller ikke handle om luksus eller eksklusivitet, men være smukt på en måde.

Jeg har en særlig interesse i stof og tekstiler. Jeg har i anden sammenhæng arbejdet meget med at sy, men det tog mig lang tid at få til at fungere i min kunst. Det er lykkedes nu. Jeg fokuserer meget på detaljer som plisseringer og foldninger, uden at det skal blive til kunsthåndværk eller tekstilkunst som sådan.

I mine materialer er der et møde mellem det naturlige og det kunstige. Former, der ser ud som tang, er støbt i latex og i et værk sætter jeg fiberglas ved siden af citroner. Værkerne er også meget mere solide, end de tager sig ud."

At trigge betragteren gennem sansninger - Handler værkerne mest om dig selv eller om betragteren? "Som sagt handler mine værker meget om, hvordan materialerne kan påvirke dig og om at aktivere betragteren på flere niveauer. Jeg tror, materialerne kan "trigge" meget frem i beskueren af følelser og erindringer. Materialet er stærkere til at fremkalde minder end det sproglige. Ved at sanse det blå stof kommer vi måske i kontakt med vores allerførste erindringer, fra før du har et sprog som lille. Det handler derfor meget om oprindelse og udspring.

Her er det intuitive og før-sproglige centralt. Det vigtigste er det, som ikke kan formuleres, det som er rent intuitivt. Her er der selvfølgelig også spor af mig selv i værkerne, da det netop handler om hvad, som har trigget mig, og intuitivt giver mening. Igen skal værkerne opleves sensorisk, af kroppen i et rum.

I deres sanselige materialitet er en inspirationskilde for mine værker den brasilianske kunstner Lygia Clark (1920-1988). Hendes værker handler om det sanselige på en meget spændende måde. Og så er de sensuelle, hvilket vi ikke er så meget i Norden!"

Poetiske titler og stedsspecifik metode - Et særligt kendetegn ved Astrid Svangrens værker er blevet de lange, poetiske titler, der nærmest har karakter af hele digte. Udstillingen på galeri Marie Stenfors i London i år hed således:

before me: I roll in the snow/ rotating/ raveling/ turned/ twisted/ to an expression of instance
behind me: peonies/ disassemble/ loosen up/ breaking down/ collapsing
beside me: enflourage/ ointmentlike/ perfumed solids/ without body/ engulfed/ collected/ to a given
under me: loose materials/ mishmash/ knocking/ beating/ leaf buds/ opening/ chlorophyll/
watercolor/ unfolding/ fold in

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Nils Stærk, Wallner, Risley, Christian Andersen

over me: froth of sugar/ corals/ sea anemones/ jellyfish/ seasnails/ all is viewed/ lulling/ as long as it lasts.

Svangren pointerer, at hun ikke er digter, men at titlerne er en måde at flytte sig på. Tidligere var hendes værker præsenteret som "uden titel". De poetiske titler hænger dog også sammen med hendes arbejdsproces.

"Når jeg skal skabe et værk, tager jeg udgangspunkt i selve stedet. Jeg skriver og prøver at formulere, hvad jeg vil. Så bliver det mere intuitivt, når jeg skal arbejde med materialerne. Jeg mister måske helt evnen til at forklare, hvad jeg egentlig gør. Jeg har en klar idé, når jeg går i gang med at arbejde. Så bliver det utydeligt. Intuitivt. Jo mere man arbejder, jo mere forsvinder klarheden. Jeg vil nærmest kalde denne intuitive proces for alkymi".

Da værkerne handler om oplevelsen af rummet og nærmest er arkitektoniske, er det vigtigt for Svangren at arbejde stedsspecifikt. Hun har det bedst med rum, som hun selv kan skabe, men har dog også lavet offentlige udsmykninger på eksempelvis sygehuse og børnehaver. "Da jeg skulle lave et værk til skulpturhaven ved Wanås Slot, var det næsten synd at gribe ind i naturen. Det var bedre bare som natur".

Nye muligheder og arbejdsro - Svangren har i år fået Statens Kunstfonds tre-årige arbejdslegat. Ud over anerkendelsen giver det arbejdsro og mulighed for at udvikle sig. "Det giver nye rammer og muligheder. Jeg kan have større atelier og har adgang til flere materialer. Jeg kan få lavet et katalog over mit arbejde. Først og fremmest giver det ro til at arbejde og dermed tage det hele videre. Så nu skal der laves virkeligt gode værker", lover kunstneren.

Astrid Svangren (f. 1972, Sverige). Billedkunstner uddannet fra Malmö Konstakademi i 1998. Igennem en årrække bosat i København. Har blandt andet udstillet ved Moderna Museet, Malmö, 2009; Moderna Museet Stockholm, 2010; Bonniers Konsthall, Stockholm, 2011; Artipelag, Stockholm, 2012; Wanås Foundation, Knislinge, 2012; Christian Andersen, København, 2012; Galerie Christophe Gaillard, 2012; Margulies Collection, Miami, 2013; Marie Stenfors, London, 2014 og Annaelle Gallery, Stockholm, 2014.