

2 Guidede Gallerivandring Forår 2020 - Borgergade Étage Projects, Galerie Pi, Last Resort & Galleri Susanne Ottesen

Étage Projects - Wearables, curated by Jeppe Ugelvig.

Jeppe Ugelvig (f. 1993) er dansk kritiker og kurator, bosat i New York. Han er uddannet ved Central Saint Martins i London og Center for Curatorial Studies (Bard College). Har bidraget til bl.a. Frieze, Flash Art, og ArtReview, og kurateret udstillinger i London, New York, Berlin og Palæstina.

Étage Projects is pleased to announce the opening of Wearables, curated by Jeppe Ugelvig. Presenting fashion and lifestyle products by 23 international artists and collectives, the exhibition sets out to revive the art historical category of "artistic dress" via an exciting range of new wearable art.

Artists have long been attracted to clothing, seduced by its pragmatic functionality, its intimate engagement with the body, and the promise—or fantasy—of access to the mass-market consumer. In embracing fashion, artists repeatedly propose new forms, new functions, and new conceptual logics to the worn garment; in order re-envision comfort, deconstruct style, or transgress notions of value. But can artistic dress really be considered 'fashion' when it defies its most basic parameters of manufacture, distribution, and use? What makes clothing fashion and fashion art?

'Wearables' presents a selection of products by contemporary artists as the antithesis of fashion's ephemerality: as long-lived aesthetic commodities, as artistic investments to elevate your wardrobe and revolutionize your everyday. Ranging from conceptual merchandise to futuristic survival-wear, from social practice apparel to ritualistic accessory-lines, the exhibition highlights the contemporary enthusiasm for the sartorial art object from artists and consumers alike, while proposing a hybrid retail model for art and fashion practices at the fringes. Opening during Copenhagen Fashion Week, the gallery will be re-imagined as a utopian shopping environment for wearable art, complete with its own window displays, fitting rooms and accessory section: a space of pure sartorial desire, vestimentary discovery and a critical interrogation of everything that claims to be ready-to-wear.

Photos by Robert Damisch.

With works by A Maior, Viggo Amigo, CFGNY, Susan Cianciolo, Côme Clérino, Victoria Colmegna, FOS & Maja Brix, ektor garcia, Jo Riis Hansen, Hannah Heilmann, Paul Kopkau, Marie Lea Lund, Sabine Marcelis, Mended Veil, Odd Matter, Sinead O'Dwyer, Karl Troels Sandegaard, Sara Sachs, Soft Baroque, Studio Orta, Superpoly, Tenant of Culture, and Pear Ware.

Besøg hjemmesiden her: <http://www.etaageprojects.com/opening-page-index#/wearables/>

Galerie Pi. Søren Tougaard. North to Northwest indtil 04.04

Når Søren Tougaard maler, bruger han bylandskabet som referenceramme. Hans værker fastholder hver især indtrykket af et sanseligt øjeblik. Måske et lysskær efter et regnskyl, mens man sidder på en café med en god ven. Det er nordisk tungsind ved første øjekast, hverken lyst eller mørkt, men farver der ånder ud og forskelle der forsvinder, og dog er der i Tougaard's

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malerier altid en opklaring. Det kan være små landingslys fra et fly, den endeløse række af gadelygter eller de klare lys fra oplyste butiksvinduer der signalerer tilstedeværelsen af mennesker i de øde bylandskaber. Tougaard maler i mol og tusmørke, men også med en snigende livslyst.

På trods af at mennesket som oftest ikke er en synlig del af motivet, er det netop den menneskelige dimension, der gør billederne interessant. Det drejer sig ikke om byen som et spændende, æstetisk og arkitektonisk studie, men i stedet om, hvordan det sanselige menneske fylder rummet ud med sit eget følelsesunivers. På den måde handler Tougaard's malerier om tid, øjeblikfølelsen og den langstrakte oplevelse. Man kan indsætte sig selv som hovedperson, og give erindringen eller fantasien tid til at lege med. Vi kender det hele så godt; den karakteristiske nordiske tone, mødet mellem den disede regn og jord, skiftet mellem dag og nat og den melankolske gråvejrhimmel, der spejler sig i vinduerne. Det er ikke dyster symbolisme, men en påmindelse om, at vi lever de lykkeligste øjeblikke og de største nedture på samme scene - parallelt hver især - her i byen.

Søren Tougaard er uddannet fra Gerrit Rietveld Academie i Amsterdam og har udstillet på en række solo- og gruppeudstillinger i både ind- og udland. Tougaards værker er udvalgt til og repræsenteret ved flere censurede udstillinger.

Galerie Pi er et spændende og kvalitetsbevidst udstillingssted, der præsenterer såvel anerkendte kunstnere som nye talenter. Der dannes ramme om 7-8 separat og 2 gruppeudstillinger om året. Derudover er der altid et stort udvalg af værker på lager. Galerie Pi udstiller skandinavisk og international kunst ud fra et ønske om at vise samtidskunstens store mangfoldighed og med stor vægt lagt på den enkelte kunstners originale udtryk. Galerie Pi tilbyder rådgivning i forbindelse med køb og udsmykning og arrangerer skiftende udstillinger til firmaer og kunstforeninger.

Galerie Pi er medlem af DGS (Dansk Galleri Sammenslutning).

Last Resort. Magni Moss. Settings

Magni Moss b. 1982, Sverige. Bor og arbejder i Malmø og Jämtlands-sikås, Sverige. Magni Moss studerede ved Städelschule, Frankfurt am Main, 2007-2008 og uddannede sig i 2009 fra Umeå Academy of Fine Arts (MFA). Han har nu base i Malmø og Jämtlands-Sikås, Sverige.

I sine værker har Magni Moss udviklet en sofistikeret metode til at appropriere repertoire med malerisk gestus og omforme dets post-Pollock-ironi, løsrivning og selvreference til grundlæggende materielle elementer i maleriet.

Settings er det tredje soloshow af Magni Moss på Last Resort. Udstillingen består af et nyt arbejde med titlen Indstillinger. Malerierne i denne serie bliver til gennem et mødested mellem et formet lærred og et rektangulært, hvor det ene maleri er indlagt inde i det andet og fungerer som både parrings- og indramningsindretning.

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Indstillinger giver os repræsentationssystemer for at spørge hvordan vi ser verden og gennem hvilke rammer vi fortæller historier.

En legende linjetegning skildrer en langstrakt og overdrevet figur, bøjet til at danne en buede ramme, dens øjne og næse går fra ansigtet og flyder ind i midten af billedet. Kroppen og hovedets kontur er i stiv profil, der understreger dybde og fladhed. Denne rumlige repræsentation trækkes længere udad, når vi ser på gulvet og loftet, klemmer billedet og forbereder os til de to dynamiske rammer, der omgiver lærredet.

Til stede i udstillingen er et åbent spørgsmål omkring arkitekturen, der omgiver os, som understøtter læsbarhed og er vært for fortælling i malerier.

De udstillede værker, er skabt i et rum meget tæt på naturen. I de sidste år har Magni Moss flyttet væk fra byen og flyttet sit studie og liv til landdistrikter. Denne nærhed til den naturlige verden præsenterer sig i klarheden af elementer, der udgør disse malerier. Farvens tæthed er aldrig helt mættet på grund af silkestoffets gennemsigtighed. Dette gør det muligt for materialerne at få frem en sedimentær kvalitet. Malerierne, der er lavet gennem en lagdelingsproces med blæk og maling, er markører for et liv og en måde at se verden på, malerierne i sig selv et indtryk af en oplevet tid.

Det mest sprudlende værk i udstillingen understreger de tilfældige operationer ved legen ved at kombinere disse lagdelte værker. En lyserød jord og en mere mættet lyserød plettet overflade omgiver et dybt gennemskinneligt orange maleri. Dens uberegnelige og kontinuerlige linjetegning ser ud til at skildre en fugl i flugt, der bevæger sig hurtigt gennem et blæsende billedplan. Den legende kombination af det lyse orange rektangulære maleri og dets polka-dot mønster fremhæver de mere sprudlende variationer, der er mulige i dette arbejdssystem. Endvidere henleder dette værks flamboyante farvekombination vores opmærksomhed til systemer med affekt og glæde gennem denne fortællende sætning. Dette åbner et vindue til en mere generøs læsning af udstillingerne mere dystre tonede værker. Og selvom de andre værker i udstillingen har en mere jordnær farvepalet, giver dette arbejde os mulighed for at se et fyldigere spektrum inden for mulighederne for collage.

De mørke trærammer, der omgiver hvert af malerierne, er fra et egetræ, tusinder af år gammel, hentet fra en nærliggende mose, der direkte forbinder maleriets rammer med den naturlige verden.

Dette bringer vores opmærksomhed mod skulpturen i midten af rummet. En høj planke af den samme mørke eg, der omgiver malerierne, er på sin pligtliggende top en glat kugle. Dette reducerede tal ser ikke i én retning, men i alle retninger og ud fra sin privilegerede position vender det mod hvert værk i fuld visning. Denne stramme træfigur fungerer som et stand-in for en seer og viser tydeligt, at disse malerier fungerer inde i en logik, der ikke er afhængig af kontekst, men af læsning af formerne inden for værkerne og fortællingen om at læse dem sammen. Vi ser dette forhold mellem den måde, hvorpå malerierne er vært for deres eget

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meningsrum og læsning, hvilket afspejles i, hvordan skulpturen skaber en rumlig kraft, der i en menneskelig skala adresserer et mellemrum, der forbinder dem alle.

Matthew Lutz-Kinoy, Paris, marts 2020

Galleri Susanne Ottesen. VINTERUDSTILLING med MARTIN ERIK ANDERSEN (DK), MORTEN BUCH (DK), ANDREAS ERIKSSON (SE), ROLF HANSON (SE), KEHNET NIELSEN (DK), IAN MCKEEVER (UK)

Teddy Josephsen interview med Martin Erik Andersen i 2016:

I'm always just looking for other ways out. Interview with Martin Erik Andersen at his exhibition half mask half space (the art of self-defence) at Gallery Susanne Ottesen, Copenhagen, 2016.

By Teddy Josephsen

TJ: Martin Erik Andersen, we are here at your show at Gallery Susanne Ottesen. Can you try to describe what you've done here?

MEA: Hmm. Well, it's a combination of things, of course, but perhaps I could start by explaining that there are about twentyseven pieces on the walls, one piece standing on the floor and one piece on the window-sill (and additionally a tiny little bit of laser lighting). And it falls into the category of "Gallery Exhibition", with reasonably clearly defined autonomous singular works that have quite a lot of titles.

TJ: I would like to return to the titles later, however, can you tell me how it became more about self-contained individual works rather than a unifying approach? Why is it more of a hanging than an installation, if we can make that distinction at all?

MEA: The larger act of installation is also always contained in the concept of art anyway, and this aspect of autonomy is really just gesturally annulled in installations, in so much as the gallery or art institution dons the role of an expanded "gilt frame". So, with this in mind, the choice is not so dramatic. However, in the situation here I had the chance to break the works down into smaller units, thus focussing more on the micro detailing, which perhaps appeals slightly more to vision and reflection than the physical body, at least in relation to my past works. A small incorporeal distance – in order to come closer to some sort of essence. And, well, I've had problems with my knee, so I haven't been able to work as close to the floor as I'm used to. This has made me to look at walls again; I have an old, unsettled score with walls; I see them as unreal.

The idea of the essence will also have to wait for the moment, as I want to try to understand how micro should be understood in the context of what you describe as detailing. Is it small differences between the drawn and the printed line; the frayed thread in the woven rug that one can sense behind the layer of silver coating the surface? Are these the sort of visual details or do the micro details involve other aspects?

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It's probably perceptible on many different levels, but here's a specific example relating to the framings; a framed stain has a different status than an unframed one. A different, insistent focusing, at almost particle level, where sight is forced to look more thoroughly, be more concentrated. A position of less doubt where smaller nuances attain greater value. So yes, the small shifts in media between hand-drawn and digitally printed lines develop into independent micro-intensities within the boundary set by the situation, and hopefully are enhanced for others than myself. The autonomous insistence is a little bit like upgrading the strength of your glasses. And there may be another difference in relation to installations in that the priority on sight excludes a social aspect. You cannot physically read a framed stain if there is another body in the way, instead you are left alone with a micro reading and your perception – and are very directly confronted with mine. Maybe I want to force people to be a little sensitive. The silver rugs are something else again.

TJ: Can you tell us a bit more about "the something else" that constitutes the rugs?

MEA: I have to confess a certain reluctance here. It may be that what I say or how I understand my own work is not necessarily the truth. But OK, for me the framed drawings and objects represent a sort of focused, elastical impacts in perception. Our perception is a hyper-complex grid of intertwined corporeal and cultural conditions, that can and should be constantly negotiated, and art assists the elasticity in this grid. However, the silver rugs are different for me, more a kind of impossible proposal of what a total dissolution of the "perception grid" might look like, of course in a more transferred or overarching sense (they're still stable objects in the category of art object). They don't contain a prioritised focus on their expressive side (as medium, because they are rugs, as well, turning their backs to the room, discussing their own right as medium – or their lack of same). The coincidental convergence of icon and iconoclasm in an ecstatic minus-plane. I apologise, it's not so easy to put into words of course – even for me, this is on the boundary of my own perception.

TJ: What temptation and/or necessity lies in the attempted dissolving of the perceptual grid? Is this also an attempt to sensitise us slightly?

MEA: I don't know really but I think that with the silver rugs I'm a slightly on the other side of my own social intentions; they're probably quite anti-social, really. For me, they afford a monumental space for something that is beyond our personal identities and our sociality. So in a way, they are not really quite so sensitive; in fact, in a physical sense they are demonstratively robust. In relation to necessity, I could point towards St. Paul and his dark glass: "For now we see through a glass, darkly; but then face to face: now I know in part;" I always imagined he was referring to a silvered mirror. A highly polished silver reflects towards the white end of the scale whereas oxidised silver ends in black. The silver rugs are images of death that promise a milder sentence.

TJ: Conflations of icon and iconoclasm, ecstatic minus-planes, partial understandings and recognitions in dysfunctional mirrors. It sounds like there are some particular interfaces and liminal states that you are trying to approach, yet tempered by a bittersweet sense of this being

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almost impossible? (And now it's going to get a little schizoid, with more questions all at the same time, but your replies are shooting off in various directions too). Images of death that promise a milder sentence? To Saddam Hussein, Ezra Pound and Michael Rockefeller for example, all who are named in the titles?

MEA: Yes, perhaps it's difficult to grasp a leitmotif in all of these branching's out in various bundles of direction, all of which are meaningful, as such. In a linguistic ordering, it might appear as if these branching follow a hierarchical structure, but they do not consist of this so clearly; there are many paths of equal value, even after quite simple choices. The silver rugs all share a common title; "Lenity", meaning "mild" or "gentle", however it is a word often used in courts in relation to sentencing, aka. "a mild sentence". Paradoxically, a sentence is never mild but always hard, precisely because it is sentencing. Personally, I empathise with everything human, particularly when it fails (not that I'm a saint myself. On the contrary, I completely understand the dynamics of hate and projected self-loathing that lead to, let's say, genocide). And so, through these images of perception dissolving, I allow myself the use of language to absolve evil through the act of naming. I could have used Hitler, but that would have been a parody, even though I mean it seriously. And also, even if I laugh I must confess I cried; when I saw the human being Saddam Hussein being hanged whilst he shouted that God and Iraq are great, the same with Gaddafi beaten to death and put up on Youtube, or Mr. and Mrs Ceausescu mowed down in a backyard in Bucharest, or the speech of Charles 1st of England on the scaffold. To me, the omnipotent who have lost power appear as pure incarnated despair. They resemble ourselves perhaps, through a mirror darkly. Michael Rockefeller wasn't, so to speak, evil himself, but the overlap between the incarnated surname of Capitalism, the aesthetic, ethnographic collector obsession, and the living stone-age cannibal culture from New Guinea is violence and misunderstandings brought to an extended apex. Ezra Pound has the poems on his side, but directly and politically, he was a practicing Fascist. Dysfunctional mirrors are an apt description; mirrors unyielding to either images or emptiness remain hanging in a gentle in-between space. Of course, they are also just beautiful and empty – this is how they should be.

TJ: Does visual art have sufficient power in itself, to absolve evil? Alternatively, is the linguistic "clemency" (doesn't "lenity" mean that as well?) more of a lever to push the rugs beyond a common sense of justice and an accepted moral horizon? (Hmm, does this distinction make any sense? Does the object have enough powers in itself, or is it necessary for language to lend a helping hand?) And, apropos language and object, here's another related question: there seems to be a series of tempo shifts between the silver rugs and their titles. On the one hand, a manipulation of materials moving towards a state of dissolution, where the visible in all its multifariousness is encapsulated in a silvered monochrome; and on the other a three-jointed title, pointing towards very specific areas (the juridical, the cultural, and the historic-biographical). Would it be wrong to claim that this distance between object and title is a recurrent move, perhaps even one of your favourite manoeuvres?

MEA: That's true, I'm probably way over in some linguistical exaggeration here. The silver rugs are evidently almost abstract and therefore risk a violent capitulation under the weight of

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language, and this is arguably a temptation, I cannot ignore. The distance between an object and its naming is reduced to almost nothing precisely in the act of naming: this is not something I'm making up; we all identify fiercely with our names and our selves. Even though the letters m-a-r-t-i-n actually have absurdly little to do with me. It's a cultural construction – as is Art.

I would like to be able to agree with the first point, at least in the sense that one considers arts intention as directly connected to the general elasticity in our culture and humanity. I am naive enough to believe this. Of course, I recognise that this has nothing to do with actual juridical practice and probably not even with morals, and is possibly reductive. The quality of absolving I am trying to articulate here lies beyond identity. So yes, perhaps it is about the silver rugs, negating representation and identity, and thus moving beyond any moral horizons. Rugs and silver are linguistic tropes or cultural codes, for me really, just as much as they are materials, and we could call this one of my favourite manoeuvres: that is, not actually accepting the demarcation of boundaries between language and materiality – and this can, no doubt, be (mis)construed as distance. However, this applies between not only object and language but also object/object and language/language. Overlaps or lacunae between differences, that create small new chains of meaning or spaces, are one of my basic working methods.

TJ: When it comes to forcing the rugs beyond perceptions and horizons, how does this come about? Is it with patient hands, Paul the Apostle at the back of your mind and literally trying different things in the studio or how? Can you tell me a little bit about the creation of the silver rugs?

MEA: Yes, well, this will probably sound like a pretentious lie, and maybe it is pretentious, but it's no lie. I have been mentally preparing for the silver rugs for twenty-five years. Both St Paul, the silver and the rugs have all been lying dormant as potential convergences, just under the surface, going back years to when I started. I don't have photos of the first rugs I worked on – I ended up destroying them, they were covered in large amorphous blotches of graphite (I couldn't afford real silver back then). Ok, it sounds more dramatic with a twenty-five year lead up than it actually is – there are many other partial elements I've worked on, involved as well. I don't let something go when I've first hooked it. I circulate it again and again and again, going through censure after censure until, bit by bit I release parts of it in, and through the work. This is also where the divergence, the branching out, comes from. Different aspects can, for certain periods of time then stand in for each other, mirror/silver/mask/wall. It divides, layering the methodical further, introducing new lacunae and overlaps.

TJ: How do new materials come into the centrifuge? Which magnets and filters do you use? There appears to be both some relatively recognizable sources and more peripheral areas that are brought into circulation. Does this happen through "gefühl" or have you gradually over time discovered certain recurring preferences in your choice of sources and references?

MEA: Some of the filters have a quite loose mesh, so to speak. An example could be coloured lighting, where technical developments have advanced, and introduced new and different possibilities. I've gone from using aniline coloured light bulbs to digitally programmed laser

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lights. Time simply pushes these shifts into itself (even if one has the crazy notion of trying to halt it completely) so I try to acknowledge this as an ongoing productive condition. I also have a soft spot for social and aesthetic debris, which is also constantly transmuting along with our common boundaries. However, a very large part of my work draws on a number of constituting artistic fundamentals that I remain very faithful to; fundamentals that I don't believe I will manage to exhaust. For every choice I've made, there has no doubt been five other potentially just as good directions that weren't taken and I meet aspects or interstices of these when I recirculate both new and old material. The difficulty, that often demands more and more acts of procrastination, lies in daring to blindly choose, daring to have blind faith in the method, understood as something running both externally and independently. My conscious artistic choices and ideas are a battlefield of things; I can't stand being with them for very long. I don't, on the other hand, have so much difficulty with verbal after-rationalisations like this, anymore.

TJ: Can the method/the centrifuge, fracture or shatter? Or spin more slowly, perhaps even backwards?

MEA: It's always spinning forwards, backwards – and the opposite. It's definitely not because I condone everything that stems from my method, it just can't be any other way. And yes it can undoubtedly fall apart. Å I haven't tried that yet, in any serious way. I have tried to want to, but it happen. In some existences, art is not enough.

TJ: So let me ask completely unreservedly; what are the artistic fundamentals that you have acquired, held on to, and continued to be faithful to?

MEA: Well, it's not actually so dramatically programmatic, but if I were to articulate it a little more manifestly, then it would be something along the lines of visual art being an independent primary field of epistemological recognition. Both ballet and philosophy are perfectly fine in their own right, but they don't have any articulated primacy or legitimate right in relation to the epistemological knowledge inherent in the visual arts. Pictorial morphologies and analogies are primary artistic tools directly connected to how our perception is fundamentally constructed. We live in a cultural construction, and art is the undertaking that has the closest and most nuanced and cognisant connection to the building blocks of that construction. In the context of our Western concept of art, the visual arts contain the highest degree of reflective critical complexity in the conscious handling of cultural codes and decoding of our perception. So yes (sorry, other artistic disciplines, I'm being a bit mean here, but you have to get your acts together...) the visual arts today are Western Civilisations highest and lowest artistic expression. Lowest because the visual arts also have the toughest critical subversive ambitions and parasitically can utilise all levels in our cultural space as required.

In addition, there are for me a number of local methodical basic elements of knowledge that concern geometry, body, vision and space. For example, how the eyes are placed in our body in relation to gravity and how this constitutes a fundamental schema of horizontal and vertical orientation, around which, to put it bluntly, every other cultural meaning organizes itself.

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And a final, important note: the signature in the visual arts is an illusion. Without doubt a necessary illusion for stabilising the intensity of the works locally, but nonetheless an illusion. Visual art is, in its substance, transpersonal and collective. Or slightly more poetically expressed: if I move a small piece of clay today, then something also moves slightly in the indentation of Rodin's finger in a bronze statue somewhere else. The same applies, for example to music and architecture; but they simply don't recognise it as clearly as the visual artists.

TJ: Well, that was articulated quite manifestly. (A beef stock cube of challenges.) Your answer may need a couple of recirculation's to sink in fully. You claim that visual art is not only an independent, but in addition, a primary field of knowledge. Is this a kind of double incantation that wants to both protect and boost the "activity" of the visual arts? A speech for the defence that will simultaneously ensure its autonomy whilst emphasising its special access to the "building blocks"?

MEA: When you begin to try to verbalise what is happening structurally in the works, it's quite interesting that language very, very quickly becomes about language, instead of the work – this is actually a very good, little, and concrete example of how the artistic quickly evades description and at least appears to become secondary instead of primary.

When I think of visual art as primary, it is simply because, out of necessity, it draws both cognitively and discursively on the basic tactile and visual registers that place and orientate the human being in space. And I believe that this applies in an uninterrupted stretch from the construction of the "Ego" to the complexities in the macro-social. The visual arts do not merely use perception to "look at things", the visual arts also enquire of perception itself, and it is perhaps partially out of this double vision that the autonomous, self-reflective and work character of the piece constitutes itself. When I contend that the visual arts are primary, this is not the same as saying that they have universal, absolute precedence over everything else. On the contrary, it's obvious that seen in isolation, in all its short-sightedness, it is weak, bordering on completely helplessness. Paradoxically, it is when visual art is invisibly absorbed or internalised in our perception and distributed as cultural coding and identity that it performs most potently in the social – religion or nationalism could be example of this.

One of the reasons it may sound a little bombastic is that I don't differentiate between institutional "free art" (that historically is not very old, from approximately the Renaissance forward) and a general broad practice of image production. Some may think that's a crazy postulate – envisaging visual art as a single, collected field. But, OK, it's a choice, an understanding of art.

TJ: Yes, unfortunately, language likes to butt in, often stealing the picture. It's one of its standard chauvinisms. So, let me, by all means, continue in that vein. You've written that visual art contains "the closest and most nuanced cognitive link" to the perceptual building blocks, and elsewhere, that it draws on the "basic tactile and visual registers that place and orientate the human being in a space". Is this the body as measuring rod, and sensation (or sensory-driven thinking, if you will) as premise and medium?

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MEA: Gravity tugs on us, vertically, and within our personal, corporeal circumference: in other words, it doesn't care about seeing, instead it constitutes a blind axis with the soles of our feet as a membrane against invisibility (it's reasonably difficult for most of us to even see our soles at all). The position of our eyes in our face constitutes a radially unrestricted horizon that casts consciousness/and language away from the body. I believe that this is the basic cross-shaped configuration that we all share as structural human bodies and from which all nuances and subdivisions gush forth. For example, the bifocal element of the placing of the eyes gives us depth of vision, or the curvature in the eye-sockets gives us a spherical, blurred, visual boundary of the frontal, and so on, and so on. All of which are fundamental and essential boundaries in relation to the production of perception and the production of objects, and in particular the hyper-objects that we call art. The productive responsiveness that we call artistic sensibility is, I believe, intimately connected to a drawing back towards the fundamental structures of perception – and importantly, at the same time, being able to rearticulate this in social form within contemporary social conventions and cultural languages, and constantly introducing new micro elasticities. And yes, yes, it's completely understandable if an eventual future reader thinks this is unintelligible, but it's nonetheless what I believe is happening in my work when I rationally examine it from the wrong end of the telescope. The actual artistic process, when you're in the midst of it, is much more complex and filthy; compounded from assemblies of social and psychological objects of desire and projections, of course.

TJ: I have another, simple, and perhaps more irritating question. Why epistemology? Because it seems that the driving force is a search for epistemological recognition? A desire, a need, or a longing for epistemological recognition, calibrated by the conditions and factors you've described. I'm putting this out there in the ultra-violet mess of metaphysics and psychology and maybe it's a very stupid question.

MEA: Yes of course it is a semi-philosophical or semi-religious expression (as you can sense in the quotation from St. Paul), but I think it is a beautiful word: "cognition" and "re-cognition" the word chimes well with the dual meaning of reflection (reflection as image and thinking); aspects of the labyrinthic cabinet of mirrors of partially and fully transparent shifts of signification that I believe are part of the visual artistic practice and present in the work.

I prefer the verb "to recognise" to the expression "to create", as I have always had a sense of recognising objective quantities or their schematic structural categories (and their lacunas) rather than inventing or creating them, at least in those instances where I think my work has succeeded.

TJ: In relation to the semi-religious there is a title here in the exhibition that has been haunting me; "Mother of Pearls (there is no death, I say)". The first part might refer to an ingredient in the work, whereas the second part, in brackets, could be a quotation. Can you tell us about this?

MEA: That's funny, I was just going to ask you for a question that could send me directly back to the framings, and here it is! It is the work in the exhibition that are the least work, so to speak.

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That is, the least in the sense that there is very little from me; the back of an offset poster, some dust on reflective foil, and a little dust traced with mother-of-pearl glitter. They were the first thing to go straight into a frame, the piece I was most sure would be included. Pearls are, of course, produced by the mussel as a sort of encapsulated self-defence created around the speck of sand (or speck of dust). And the violence necessary for the pearl to exist as an aesthetic luxury object, is the death of the mussel. The link between "Mother", hyper-luxury, self-defence and eternal life (or death, if you will), I find fascinating and extremely beautiful. The brackets in the title are a little nod to David Tibets brilliant lyric in "Dormition and Dominion", a compact pearl of a text in itself (by encapsulating Blaise Pascal's posthumous confessional note which was not dedicated to Jesus or The VirginÂ but to Fire and the singular God the Father of the Old Testament). Ahh, I'm sorry, as always it's a bit obscure and difficult opening up for language, without residue, but I hope this explains somewhat; I'm not at all interested in closing off other narratives. I guess, for myself, I'm always just looking for other ways out.

And all the framings represent concentrates of complex negotiations schematised between a reduced body (the fingertips) and a reduced look (the limitations of sight and the focusing on the plane instead of space), an attempt to condense and concentrate the insertions of elasticity in the micro-space of schematic perception, perhaps aestheticized pearl-like – and certainly contained within the category of a work.

Morten Buch, f. 1970, er autodidakt billedkunstner. Han bor og arbejder i København. Buch har udstillet på blandt andet: Galleri Susanne Ottesen, ARKEN, Horsens Kunstmuseum, Bornholms Kunstmuseum, Charlottenborg, Kunsthalle Wilhelmshaven, Wilhelmshaven, DCA Gallery, New York og Galerie Leger, Malmö. Han er repræsenteret i følgende kunstsamlinger: ARKEN, Statens Kunstfond og Horsens Kunstmuseum.

Buch arbejder med et ekspressivt maleri, hvor han finder motiverne i hverdagsgenstande, der bliver forvredet og antager organiske, abstrakte former, ofte med en vis uhygge over sig. Oplevelsen er både psykedelisk og med henvisninger til popkunst og tegneserieæstetik. Han arbejder ofte i store formater, så motivernes forvrængede former trænger sig kropsligt på beskueren.

Andreas Eriksson blev født i 1975 i Björsäter, Sverige. Han bor og arbejder i Medelplana på den sydlige bred af Vänern-søen, Sverige.

Andreas Erikssons kunstneriske praksis er meget ekspansiv og omfatter en lang række forskellige medier, herunder maleri, fotografering, skulptur og installation. Erikssons værker forekommer ofte stille og diskret; alligevel bliver de troet af en poesi og dybtliggende betydning, som har en varig effekt på tilskueren. Siden 2000 har kunstneren boet i et hus beliggende midt i en skov. Små begivenheder og fænomener fra hans hverdag og fra den naturlige verden, der omgiver ham, bliver starten på hans værker, hvilket giver hans formelle, konceptuelle, metaforiske og perceptuelle beslutningsproces en fast kontekst.

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Erikssons arbejde omfavner ofte dualiteter som indvendigt og udvendigt, lethed og tyngde, illusion og virkelighed. Hans arbejde svæver gådefuldt mellem det abstrakte og det figurative og skaber et vindue mod omverdenen, som samtidig er velkendt og mystisk. Den følelsesmæssige intensitet, som Eriksson lægger vægt på, er resultatet af en vedvarende undersøgelse af kortlægning af hans egne reaktioner på den naturlige verden, der omgiver ham.

Rolf Hanson er en nøglefigur i svensk kunsthistorie og har i sig selv været maler hele sin karriere, siden han begyndte i begyndelsen af 80'erne. Hans arbejde er kendt af sin store kunstneriske frihed, da han bruger ubestridelige tekniske færdigheder såvel som en grundig omhyggelighed, mens han udfører en respektfuld respektløs respekt for de forskellige stilistiske traditioner og konventioner i traditionelt maleri. Rolf Hanson besidder en uforlignelig følelse af samspillet mellem farve og form, lys og skygge. Hans malerier har en vis vægt og enhed, kraft og vitalitet, der er forbundet med et immaterielt noget. Noget, der når mod en anden dimension - en dimension af det uforklarlige.

Han blev uddannet ved Royal Institute of Art i Stockholm 1974-79 og debuterede i 1981 med en udstilling på Galleri Blanche i Stockholm. Hanson har siden da udstillet omfattende på gallerier og institutioner, herunder vigtige præsentationer i Moderna Museet, Stockholm 1985, ROSC 88, Dublin, Rooseum Center for Contemporary Art, Malmö 1995, Kunsthalle Düsseldorf, Düsseldorf 1998 og Dunkers Kulturhus, Helsingborg 2006. Han er repræsenteret Sverige på Venedigbiennalen i 1988 i den første nordiske pavillon og vandt den første pris i Carnegie Art Award 1999.

Ian McKeever was born in Yorkshire, England, in 1946. He began painting in 1969, following a degree in English Literature. His work is characterised by a combination of abstract painting and analogue photography. His first solo exhibition was at the ICA, London in 1973.

Kehnet Nielsen var en af forgrundsfigurerne i 1980ernes heftige maleri. For mere end 30 år siden viste udstillingsstedet Tranegården en gruppeudstilling, som i dansk sammenhæng blev skelsættende. Den hed »Kniven på hovedet«. Titelbilledet var malet af Kehnet Nielsen - et maleri, der nu befinder sig på Statens Museum for Kunst. Med den udstilling fik det såkaldt vilde maleri sit egentlige gennembrud i København, næsten samtidig med at tysk og italiensk heftigt maleri brød igennem på "Documenta" i Kassel i 1982.

Mange af de meget talentfulde deltagende akademielever fra dengang er i dag etablerede navne, som man kan møde på udstillinger og i museernes samlinger. Maleriet var i de foregående år blevet dømt nærmest ude. Men den opfattelse blev hermed gjort til skamme.

De vildes billeder fremstod som heftigt maleri med figurative indslag, neonfarver, storbyindianere, punkstemning og meget brede armbevægelser - og nogle troede, at der var tale om storm i et glas vand. Men det var mere alvorligt og idébetonet end som så. Og under alle omstændigheder overlevede maleriet, selv om gruppen efter nogle få år spredtes i flere retninger.

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Kehnet Nielsen fandt sin retning, da han udviklede et storladent og romantisk maleri i en slags nordisk tradition. Han arbejder undertiden med en antydet figuration, men hans meget stoflige, pastose og gennemarbejdede billeder er i reglen forestillingsløse.

Gennem billedernes titler og ved hjælp af ord, som undertiden indgår i maleriernes flader, er de imidlertid stærkt stemnings- og associations- skabende og båret af en udtalt litterær og kunsthistorisk ballast. Mange af dem er ganske enkelt også vidunderligt smukke – og samtidig mærker man, at der bag hans billeder ligger seriøse overvejelser over ikke alene maling og maleri, men også tilværelsen som sådan. Det er en eksistentiel alvor, der findes i de melankolske farvestrømme i hans store lærreder. Farve og rum – kultur og natur kan siges at være nogle af kodeordene til hans maleri.

Han er født i København 1947. I dag lever og arbejder han i Kgs. Lyngby. Han havde sin afgang som uddannet maler og grafiker fra Kunstakademiet i København i 1982, og han modtog endvidere Eckersberg Medaillen i 1996.

Foruden at være maler er han også digter og er bredt funderet i litteraturen og kunsthistorien. Hvilket man også kan forvise sig om i det fine KATALOG, udgivet af Sophienholm, produceret af Winther Grafik og med bidrag af ham selv, samt Flemming Friborg, Lisbeth Bonde og Benedicte Bojesen.