

## DARK MATTER

Jenny Åkerlund (S), Richard Forster (UK),  
Rasmus Rosengaard & Andreas Albrechtsen

The exhibition is curated by Andreas Albrechtsen

**Opening: Friday 19.9. 2014, 5-7 pm**  
Duration: 20.9 – 11.10. 2014

Dark Matter presents four artists interpretation of the potential and complexity on the medium of drawing. The title of the exhibition originates from the cosmological term *Dark Matter*, which is an undetermined, non-visible matter that constitutes the majority of the known universe. In the context of the exhibition the title refers to the black/white aesthetics, which binds the four contributing artists together. Another common feature is the consistent and time-consuming work process. A process that demands a human presence in an expression that oscillates between the meditative and the mechanical.

In the exhibition a topographical shift is present between the works: From the explorations of the tangible, pure matter in Rasmus Rosengaards monochrome graphite works, to the microscopic distance in Jenny Åkerlunds drawn reproductions of copy machine pages depicting the lunar surface. In Richard Forsters work the perspective shifts to a human eye level; the private snapshot taken at the DDR museum in Dresden displays a selection of camera models affiliated with a bygone political ideology, suggesting a limitation of the sight in more than one sense. With Andreas Albrechtsen it is about seeing as well as to disappear into the seen. In the middle of the monumental paper surface two found images are put into relation with each other. By virtue of the formal similarities in the images, they together form an associative imagined scenery. The weather phenomena "Skypunch" (a circular hole in the clouds caused by aerial traffic) is placed over the image of a Bell-Mouth Spillway. Through drawing he transforms the original images individual statements into a symbiotic and new image-relation.

According to Jacques Derrida all drawing is essentially blind\*. The draughtsman is blind as he/she inevitably looks at the subject being represented (and in that sense cannot see what is being drawn on the paper) or, the draughtsman's focus is turned towards the representation (and thereby cut off from the reality he/she is drawing from). This blind spot between the eye and the hand is compensated for by memory in the translation process. It is in the crossover between the observed, remembered and the imagined that the four artists meet in this exhibition.

\* Jacques Derrida. *Memoirs of the Blind. The Self-Portrait and Other Ruins.*

In **Richard Forsters** virtuous drawn photographic segment of a display case from the DDR museum in Dresden, the analogue cameras are facing the outside environment of the viewer. A recurring theme in Forsters practice is 'Ostalgie', an ironical description of the Nostalgic current that emerged in the time following the fall of the DDR state. Forsters drawings relates to a personal reading of a collective imagery, and draw parallels between social, political and Art historical references.

**Jenny Åkerlunds** series of drawn reproductions of photocopies, depicts the lunar surface as it was photographed before the Moon landing in 1969. But the meticulously drawn image excerpts of book pages are surrounded by the familiar glass surface

of the copy machine. Here dust and dirt has gathered, thereby imposing an additional optical distance to the principal motifs, and so questioning our understanding of space as an expanded conception.

**Rasmus Rosengaards** Works finds itself in a non-representational universe. Through an arrangement of monochrome paperwork in Graphite, Charcoal and Soot, he investigates the sensible and meditative potentials in the organic darkness of the image surface. On one hand Rosengaard refuses figuration, but there are still traces of a human presence to be found in his arrangement, and in the very format and fragility of the individual paper works.

The basis of **Andreas Albrechtsen** pencil drawings is an arrangement of found imagery. By virtue of the formal similarities in the images, they together form an associative and unsettling imagined scenery. The weather phenomena “Skypunch” (a circular hole in the clouds caused by aerial traffic) is placed over the image of a Bell-Mouth Spillway. Albrechtsen transforms the original images individual statements into an enhanced symbiotic image-relation. There is an “all or nothingness” at stake.

Thanks to Ingleby Gallery, Edinburgh and Marie Kirkegaard Gallery, Cph.

**Richard Forster (UK)** (b. 1970) MA Visual Theories, University of East London, UK, 1995. Recent exhibitions: *Modern*, Ingleby Gallery, Edinburgh, UK, 2014. *Slow Looking: Contemporary Drawing*, Tate Britain, London, 2012. *Drawn from Photography*, The Drawing Centre, New York, 2011. Featured in VITAMIN D2, Phaidon Press 2013. Richard Forster is represented by Ingleby Gallery, Edinburgh.

**Jenny Åkerlund (SE)** (b. 1984) MFA Malmö Art Academy, 2012. Recent exhibitions: *Art on Paper*, Weatherspoon Art Museum, North Carolina, 2012. *Projet Gutenberg*, Galerie Jeanroch Dard, Paris, 2011. *Our Origins*, Museum of Contemporary Photography, Chicago, 2011. Jenny Åkerlund is represented in the Museum of Contemporary Photography collection, Chicago, US.

**Rasmus Rosengaard** (b. 1979) MFA The Royal Danish Academy of Art, 2007. Recent exhibitions: *Å 17Pæ* at Overgaden institute of Contemporary Art, 2014. *Variations on Black*, Marie Kirkegaard Gallery, 2013. Rosengaards work is represented in the permanent collection of Arken – Museum of Modern Art, DK. Rasmus Rosengaard is represented by Marie Kirkegaard Gallery.

**Andreas Albrechtsen** (b. 1986) MFA Malmö Art Academy, 2013. Recent group exhibitions: *Understrøm – Ung Nordisk Kunst* at ARoS Aarhus Art Museum, (DK) 2014. *24 Spaces*, Malmö Konsthall (SE) and *Rummets Rymd - Species of Space*, The Museum of Sketches, Lund (SE) 2013. In 2013 he debuted in Copenhagen with the solo exhibition *The End* at Galleri Tom Christoffersen.