

2. RUM

Family, work, art, surroundings

Stig Brøgger (DK), Pia Rönicke (DK), Johan Tirén (SE),
Jonas Lund (SE), Henriette Heise (DK), Mathias Sæderup (DK)
& Margarita del Carmen (CL/DK)

Curated by Ph.d. Charlotte Præstegaard Schwartz

Opening: Friday 15 Sept 2017, 5-7pm

Duration: 15 Sept – 7 Oct 2017

The exhibition *Family, work, art, surroundings* borrows its title from a work by the Danish artist, Stig Brøgger, who in 1972 conceptualised a number of conditions that play a determining factor in the production of art. In the photograph-based work, Brøgger points to the *family* in the photograph of the nuclear family at the dining table, as well as the *work* and thereby the amount of energy, time, experience, feelings, thinking etc. invested in artistic production. In addition, he also emphasises the more sensory conditions for production, such as the eye that sees, the stomach that feels, actions being taken and images being sensed. The *art* is drawn through art history, which can be seen in a photograph where Brøgger is flanked by two allegorical sculptures by the Italian sculptor Bernini; in a photograph of Parthenon, as well as the inclusion of an earlier work by Brøgger himself: 'Platformprojekt' (1970). By incorporating the *surroundings*, the work also refers to the contextual, and that art production must be placed in the spatial and thereby political, economic and social contexts.

Based on the four institutions in Brøgger's work *Family, work, art, surroundings*, the artists in the exhibition articulates some of the conditions of which art is produced and various artistic approaches related to the act of producing – be it intentional, random, systematic, critical, collective, poetic or idiosyncratic. In the works, various contemporary forms of art production are examined with emphasis on the material and the medium that underpin the production and the effort that has been put into the the process of creating art – just as production based on friendship, community and the exchange of words, pictures

and ideas are highlighted. But also the contemporary spatial, institutional and social relationships that act as implicit conditions for the production of concrete work practices are unfolded.

The idea of focusing on artistic production and production conditions in the exhibition is historically based on institutional criticism from the 1960s and 1970s, which is used as a way to question the space of art and its political and social infiltration in society. If the institutional criticism is viewed as a synthesis, then it primarily consists of four points of criticisms: *Production, valuation, presentation and distribution*. In 1974, American artist Michael Asher pointed out that there was a need for a new form of production that could affect traditional forms of art and distribution. Asher's primary appeal was that art became abstract, when it deprived from context and history were hung up on the white walls of a gallery. Therefore, in the work of *Claire Copley Gallery, LA 1974* (1974), he emptied the gallery room and tore down a wall, as well as smoothed and painted the walls to avoid 'objects of perception', and to make the constituent elements of the gallery visible. The audience could now view the gallery as a space, business, office and as an art inventory. In the 1960s and the first part of the 1970s, production was an important feature of many art practices. Particularly joint production was relevant, where art, artist and viewer was involved in the process of creation. Stig Brøgger's or Michael Asher's work does not create a physical and participatory form of audience production, but rather the mentioned works invites mental and critical reflection and co-production. Similarly, the works in the exhibition call for critical exchange about and with contemporary art and the viewer. The traditional art object is challenged in favour of attention to process-based and performative strategies. As well as reflections on production in a time marked by experience-economic measures in the cultural sector, and a significant societal focus on economic growth in the production base in order to increase consumption. *Family, work, art, surroundings* attempts to draw artistic production away from an exclusive economic understanding. This does not mean that the works in the exhibition escape economical conditions, because they are implicitly present and visible. For instance, when some of the works articulate production through valuation, as well as the discursive and structural conditions within the art institution.

Family, work, art, surroundings is the last of two exhibitions that are part of a post.poc.-project at the University of Southern Denmark, which focuses on how the exhibition media can facilitate critical attention. The first exhibition entitled *Exchanging Money for Working Space or Money Equals Working Space* was made in collaboration with the SixtyEight Art Institute, Copenhagen, and took place in the period from 10 March to 28 April 2017. The starting point was a critical study of art and valuation in an immaterial economy. <http://sixtyeight.dk/workingspace.html>

The exhibition and research are supported by Nordic Culture Point and the Velux Foundation.

Artwork descriptions and artist biographies

Stig Brøgger (b. 1941) has since the 1960s been working with photography, painting, installation, film, artist books, sculpture and projects in public space. His works have been displayed at exhibitions including *The Venice Biennale; The Museum of Modern Art, New York; Wiener Secession, Vienna; Palais de Beaux Arts, Brussels; Städtische Kunsthalle, Düsseldorf; Sharjah Biennale; Louisiana Museum of Modern Art, Denmark; Henie-Onstad Kunstcenter, Oslo; Moderna Museet, Stockholm and National Gallery*

of Denmark, Copenhagen. <http://www.stigbroegger.net>/<http://susanneottesen.dk/artists/show/41>

Pia Rönicke and Johan Tirén

In their artworks, Rönicke and Tirén work with dialogues about thinking and living with art, as well as producing art individually and in a community; as part of a friendship. In their own way, the two artists' productions seem to unfold art's infrastructure, which arises from mutual influence through conversations conducted via texts, photographs, films and graphics. Tirén reflects on the notion that when exhibitions are installed and taken down, art is still somewhere else. In the thoughts occurring, in the feeling conveyed. In the hope, that lights up or fades out. In the places we share, and in a minimal shift in the world. In the choices we make or not make or in the way we simplify things or not simplify, reflects Rönicke. Common for both artists is the notion that artistic production seems to be a natural part of the lived life, and thereby infiltrates all facets from the microscopic inner space to a wider, relational understanding of the world.

Pia Rönicke (b. 1974) graduated from the Royal Danish Academy of Fine Arts and the California Institute of the Arts. She has exhibited at Overgaden – Institute for Contemporary Art; Den Frie Centre of Contemporary Art; Nikolaj Kunsthal, Copenhagen and Museum for Contemporary Art, Roskilde. Her international exhibitions include Heine Onstad Kunstcenter, Oslo; GIBCA in Gothenborg, Sweden; Apex-art, New York and Tate Modern, London. Rönicke has published The Cloud Document, space poetry, (2017) and Rosa's Letters, Mousse Publishing, (2012).

Johan Tirén (b. 1973) graduated from the Royal Danish Academy of Fine Arts and the Malmö Art Academy. His artistic work unfolds in artworks, exhibitions, lectures, urban planning and social practices and curating. He has exhibited in, among others, Lokale, Flensborggade 57, Copenhagen; Bergen Kunsthall, Norway; Malmö Art Museum, Sweden; Overgaden – Institute for Contemporary Art, Copenhagen, and Gothenburg Kunsthal, Sweden. His works are to be found in the collections of, for example, Norrköpings konstmuseum, Malmö Konstmuseum, Skövde Art Museum and Swedish Association for Art. www.johantiren.com

Jonas Lund

Lund points a critical light on the use of technology and network-based systems in contemporary society through painting, sculpture, photography, websites and performances. In the exhibition, he recreates the work *Studio Practice* (2014), in which a gallery space transforms into a production space with four assistants, who create paintings using a 300 page manual prepared by Lund. The paintings are assessed by an advisory board online, where the quality of the paintings are examined. Based on this assessment, the paintings will be destroyed or signed by Lund. In the exhibition, the artwork is spatialised on a wall with certificates, contracts, the advisory board's rating system, and specific comments to the paintings, as well as documents from the website studio-practice.biz. In *Studio Practice (documentation revisited)* (2017), Lund's conditions for art production and later evaluation based on capitalist-driven market conditions are clarified. In this way, the otherwise hidden processes around creativity and valuation are made visible to the viewer. Art regarded as the creation of a commodity for sale is an aspect that several art-

ists have attempted to undermine since the 1960s. Attempts made through happenings, performance art and conceptual art, where there is no art object, a potential product, but an event that allows production and consumption to go hand in hand. Jonas draws on this history of *Studio Practice (documentation revisited)*, and in other works, when he for example designs algorithms from which to produce art.

Jonas Lund (b. 1984) has a MA from Piet Zwart Institute, Rotterdam and a BFA from Gerrit Rietveld Academy, Amsterdam. He has had solo exhibitions at the Whitechapel Art Gallery, London (2016), Steve Turner, Los Angeles (2016, 2015, 2014); Växjö Konsthall Sweden (2016), Boetzelaer|Nispen, Amsterdam (2014); Showroom MAMA, Rotterdam (2013). The following group exhibitions can be highlighted: Eyebeam, New York; New Museum, New York; XPO Gallery, Paris; Van Abbemuseum, Eindhoven; Witte De With, Rotterdam; De Hallen, Haarlem and the Moving Museum, Istanbul. Lund's practice has been written about in journals, such as Artforum, Kunstforum, Metropolis M, Artslant, Rhizome, Huffington Post, Furtherfield and Wired.

<https://jonaslund.biz/>

Henriette Heise

Heise works with a critical and poetic approach, when she creates works that articulates art's production conditions into a societal context, or brings attention to overlooked and unseen matters. Heise is exhibiting a series of drawings, graphic and text-based works under the heading *Technical Poems*. Heise's motifs are inspired by the everyday context. She examines these through various media and as cultural, symbol-bearing phenomena. Kleenex is one motif. And to draw and work with Kleenex is, in Heise's works, a technology in itself. At the same time, there is processing of art historical material in the form of two of modernism's heavyweights, Georges Seurat and Agnes Martin, who both sneak into the drawings as two formative principles set up against each other. The blurred dots and the rigid grid system. Kleenex is a cultural carrier of emotions, and are often shown in American movies in connection with grief and tears. By examining a pack of Kleenex as form, Heise's study becomes a kind of emotional technology; because how do we understand emotions today – through psychoanalysis, genetics, dna or gut flora? According to Heise, artistic production depends on the phenomena and objects we surround ourselves with in our everyday lives. For example, the ubiquitous iPhone, in which Heise processes through drawings and graphics, as if to let the digital become a part of the physical world. Heise has also examined the phenomenon of 'lens flares', that is best described as light rays on a photographic-based image determined by the lens used. In film, lens flares are primarily experienced in dream sequences, and as a result they stand for the envisioned, the desired and the imaginary. Heise has worked with the phenomenon by examining it through several media, such as aicii-text, linocut, drawing and painting. The final image is created somewhere between the logic of a media and the motif's appearance.

Henriette Heise (b. 1965) is a professor at the Royal Danish Academy of Fine Arts BFA program. She graduated from the same academy and the Slade School of Fine Art London. Heise employs techniques and media such as painting, sculpture, drawing, photography, linocuts, photocopying, textile art, posters, installation art, film, books, Internet art and performance art. She works both individually and collectively; she is a co-founder of the project space Info Centre in London, Det Fri Universitet in Copenhagen and the artist-controlled TV-station tv-tv. She has exhibited at, among others,

the Museum of Contemporary Art, Roskilde, Kunsthal Charlottenborg in Copenhagen, The Showroom, London, and Art Hall Oslo.

Mathias Sæderup

In the exhibition Sæderup displays paper works consisting of text and image. In these works, Sæderup investigates a number of circumstances for art production, which generally deals with the types of reception that the art invites. He also investigates the image's ability to provide criticism of the society from which the image is created from and into, and the institutions' importance for production, or perhaps it is more correct to formulate that Sæderup is interested in how art institutions are in a mutually reciprocal relationship with the current concept of art. And that the institutions change when the understanding of art production changes and vice versa. In other words, Sæderup focuses on the art institution as a discursive framework that is largely a co-producer in relation to the way an artwork is perceived and produced. In general, he investigates structural and discursive relationships that shape and determine art, the institution, the role of artist and the reception situations. As well as reflecting on working conditions for art, and thus the role of the artist as someone who mediates, creates or attests something. In Sæderup's practice he thus asks, for example, how experience is passed on, and what qualifies the artistic experience.

Mathias Sæderup (b. 1984) graduated from the Jutland Art Academy in Aarhus, and has an MFA from Theory and Communication, the Royal Danish Academy of Fine Arts. In addition, Sæderup has worked at Atelier de gravure Bo Halbirk in Paris and copper printer Mette Marott in Copenhagen. Sæderup has exhibited in, among other places, Kunsthal Aarhus; Worker's Museum, Copenhagen; the artist-driven exhibition space HCO-huset, Copenhagen, and Galleri Image, Aarhus. He has contributed to several publications such as Form og Erfaring. Publication for visualisation, written and location-oriented practice, "Lidt mere om Heden", Antipyrine (2017) with an introductory text and drawings; text and graphic collage in the magazine Monseieur Antipyrine II (2015) and text in Om Indtagelse af en Fremmed Stat, own publication (2012).

Margarita del Carmen

del Carmen focuses on the space in which art is experienced and produced. She employs performative and theatrical strategies, and works with spatial perception and intuition in relation to places. The work in this exhibition is based on the disorientation and confusion of bees. For a number of years, the bees' sense of place has been severely challenged due to the presence of pesticides in nature, which has caused fatal disorientation among a large number of bees. del Carmen unfolds this feeling of disorientation into an audio and video based work. The work is partly based on own experiences as an artist who constantly moves around and thereby relies on being able to orientate oneself and read new cultural codes, establish relationships and create insight into artistic environments. del Carmen also considers disorientation in a broader context, where people around the world are forced to move because of, among other things, war and changing climate conditions in an anthropocene era. del Carmen questions what happens when a well-known structure breaks down and disorientation occurs; what is needed to be produced and searched for under such conditions. As part of the work, she displays a video depicting a sunset that never completes, but on the contrary loops infinitely and emerges as a basic life element.

Margarita del Carmen (b. 1989) was born in Chile and works in Copenhagen. She graduated from the Royal Danish Academy of Fine Arts, studied at Maumaus Escola de Artes Visuais, Lisbon, and has a musical education from Chile. del Carmen works process-based and research-based with installation, performance, audio, video and text, as well as concrete design solutions and workshops. Of her exhibitions and projects, the following can be highlighted: Figure Freimann, Der Fahrende Raum, Munich; Canto, Ilhas e Cenas, O sol, Guimarães; What hides in the landscape, Territorio Enacción, Rio Puelo, CL and Seasonal Manuals, Pavilion No. 1 & 2, Copenhagen.