

Kunsthall Aarhus

Pressemeddelelse

Press Release

Udstilling i Kunsthall Aarhus

Exhibition in Kunsthall Aarhus

**Ebony G. Patterson i
Kunsthall Aarhus:
Bag den forførende
overflade finder du
døden**

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**Ebony G. Patterson at
Kunsthall Aarhus:
Death appears behind
the seductive surface**



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Kunsthall Aarhus præsenterer kunstneren Ebony G. Patterson (f. 1981, Kingston, Jamaica) i hendes første soloudstilling, *...for those who come to bear/bare witness...*, på en europæisk kunstinstitution.

Lag-på-lag æstetik, et remix af medier, opulente neobarokke gobeliner, florumvunden ornamentering og skinnende bling. Velkommen til Ebony G. Pattersons indbydende have – en forførende fælde!

Patterson vil fange dit blik. Få dig til kigge nærmere. Få dig til stille spørgsmål til de fortællinger, der kommer til syne bag den ekstravagante overflade.

Ebony G. Patterson
...for those who come to bear/bare witness...

13.11.2020–14.03.2021

Fernisering

13.11.2020 17-20

Pressekontakt

communications@kunsthall.dk

Pressebilleder

[Ebony G. Patterson](#)

Billede: Ebony G. Patterson, *...three kings weep...*, videostill, 2018.
Courtesy the artist and Monique Meloche Gallery, Chicago.

Kunsthall Aarhus presents *...for those who come to bear/bare witness...* – the first institutional solo exhibition in Europe by artist Ebony G. Patterson (b. 1981, Kingston, Jamaica).

Multilayered aesthetic, a remix of media, opulent neo-baroque tapestries, over-embellished ornamentation and shiny bling. Welcome to Ebony G. Patterson's tempting garden – a seductive trap!

Patterson aims to catch your gaze. Make you take a closer look. Make you ask questions to stories that appear behind the extravagant surface.

Ebony G. Patterson
...for those who come to bear/bare witness...

13.11.2020–14.03.2021

Opening

13.11.2020 5–8 pm

Press contact

communications@kunsthall.dk

Press photos

[Ebony G. Patterson](#)

Image: Ebony G. Patterson, *...three kings weep...*, video still, 2018.
Courtesy the artist and Monique Meloche Gallery, Chicago.

Ebony G. Patterson

...for those who come to
bear/bare witness...
13.11.2020–14.03.2021



Kunsthallens galleri 2 og 3 forvandles til en overdådig hellig have med Ebony G. Pattersons udstilling *...for those who come to bear/bare witness...*, der fremkalder en oplevelse af det religiøse og det sublime.

Pattersons kontrastfyldte sammensmeltning af skønhed og vold gennemstrømmer udstillingens samlingspunkter, der udgøres af tre nøgleværker i kunstnerens hidtidige praksis:

Root and Shrub, Root and Shrubz
 (2014)

Gallery 2 and 3 at Kunsthall Aarhus will be transformed into a sumptuous sacred garden with Ebony G. Patterson's exhibition *... for those who come to bear/simply witness...*, which conjures an experience of the religious and the sublime.

Patterson's contrasting amalgamation of beauty and violence is the focal point of the exhibition, which consists of three key works from the artist's practice:

Root and Shrub, Root and Shrubz
 (2014)

... three kings weep... (2018)

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... among the flowers between the blades... while the dew is on the roses... for those who bear/bare Witness (2018)

Haven er i postkolonial kontekst et symbol på de vestlige imperiale magters erhvervelser og tyverier af planter og arter fra "eksotiske" steder som Pattersons Jamaica. Hun tilbageerobrer denne kolonialistiske praksis og bruger den i stedet til at skabe billeder af sorte kroppe, der har været ofre for erobringens traume – fra den slavegjorte i kolonitiden til stigmatiseringen af den sorte mandekrop og den letsindige deling af sorte lig på sociale medier.

Som udstillingens titel indikerer, refererer Patterson til vægten af at bære vidne. Dobbeltbetydningen i "bear" og "bare" – at bære og at blotlægge, får os til at reflektere over, hvad det virkelig betyder at konfrontere billeder af død og opstandelse.

...for those who come to bear/bare witness... anvender udsmykning som kritisk og kontrastfyldt greb, der skubber til vores gængse forestillinger om det begravede, usynlighed, sorg og skønhed. Pattersons værker kræver, at vi omstiller vores blik og får en fornyet finfølelse i forhold til det, vi ser bag den forførende æstetik. Disse billeder, disse værker, kan man ikke scrolle forbi.

Kunstneren gør det klart for os, at man for virkelig at kunne bære vidnesbyrd må betragte verden med empati – kun sådan kan man virkelig se den. Det er kunst, der gør op med dødens anonymitet.

Billede: Ebony G. Patterson, *Root*

blades... while the dew is on the roses... for those who bear/bare Witness (2018)

In postcolonial context, the garden is a symbol of the western imperial powers' acquisitions and thefts of plants and species from "exotic" locations like Patterson's Jamaica. Patterson reclaims this colonialist aspiration to instead articulate images of absented Black bodies wrought by the trauma of the conquest – from the enslaved in the colonial period to the stigmatization of the Black male body and the careless division of dead Black bodies on social media.

As the title of the exhibition suggests, the witnessing Patterson articulates is one of weight; the dual meaning of 'bear' and 'bare' lead us to consider uncovering and withstanding the burden of what it truly means to confront images of death and resurrection.

... for those who come to bear/bare witness... wealds embellishment as a critical and highly contrasting device to confront notions of burial, invisibility, and mourning. Beyond the aesthetics of seduction, Patterson's works require a heightened re-sensitization of our vision. These images, these works, cannot be scrolled past.

The artist makes clear that to bear witness requires an attuned awareness—of looking instead of seeing. They deny the anonymity of death.

Image: Ebony G. Patterson, *Root and Shrub, Root and Shrubz*, installation view, 2014. Courtesy the

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artist and Monique Meloche Gallery,
Chicago.

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