

some advances in sedimentation/the things that make art viser værker af tre kunstnere, Tine Adler, Marija Griniuk og Asger Dybvad Larsen, som alle er afgangsstuderende fra Det Jyske Kunstakademi i Aarhus.

Uanset om det finder sted i atelieret, i samarbejdet med andre eller som koncepter i forestillingsevnen, kan den kunstneriske proces betragtes som en form for krystallisering. Et utal af inspirationskilder, samtaler og objekter er i spil, men det er kun bestemte dele, som bundfælder og samler sig i en logik og metode – en praksis med andre ord. Den tyske kunstner Jutta Koether har bemærket, at "når du laver kunst, bliver du ofte spurgt 'Hvad sker der i kunsten?' Men aldrig om, hvad der sker med de ting, der laver kunsten." Denne udstilling samler tre kunstnere, der på hver sin måde undersøger de ting – materialer, historier og infrastrukturer – som understøtter, stimulerer og ansporer deres kunst.

Solen skinner ubønhørligt på Tine Adlers værker. Liggestole, bassiner og tropiske solnedgange trækker beskueren ind i en swimming pool-scenografi formet af modernistisk designhistorie og filmiske drømme om fejlfrie sommerkroppe. Men idealet om afslappet elegance i et feticheret øjeblik uden for- eller fremtid, hvor krop og omgivelser afstemmes i en perfekt balance, afbrydes af ujævnt boblende masser og udspændt, bearbejdet latexhud. Med lige dele længsel og

humoristisk absurditet prikker Adlers installation til eskapismefantasier om at være fuldt tilstede i kroppen, løsrevet fra tidens gang.

Marija Griniuk inviterer kollektive kræfter – menneskelige såvel som maskinelle – med ind i udstillingsrummet for at undersøge, hvordan uddannelsessystemer producerer og performer normalitet. Hendes tegnerbotter repræsenterer en langvarig læringskoreografi: fra udarbejdelsen af robotten i samarbejde med studerende fra RUC, over de dagligt maskinproducerede skitser, til workshops for skolebørn. Griniuks transformerede skoleuniformer og nyfortolkede pædagogiske manual er historiske materialevidner og betragtes ligeledes af kunstneren som biprodukter eller rester i samme research – ikke færdige, individuelle kunstobjekter.

Asger Dybvad Larsen er midt i en samtale. Hans værker påkalder ånderne af abstrakte ekspressionister, minimalister og andre beslægtede kunstnere i en diskussion, hvor maleriet reduceres til dets elementære bestanddele: kanvas, pigment, blændramme. Larsen argumenterer igennem gentagelsen: Ekkoer af malerier bestryges, får aftryk af rullebakken, skæres op, syes sammen, males igen. I det omhyggelige håndarbejde, hvor kunsthistoriens voodoo-dukke kontinuerligt skæres op og ries sammen igen, kommunikerer Larsen (med) en levende, konceptuel fortid.

Galleri 4

1

2

3

Galleri 5

3

some advances in sedimentation/the things that make art presents works by three artists, Tine Adler, Marija Griniuk and Asger Dybvad Larsen, graduating from The Jutland Academy in Aarhus in 2017.

Be it in the imagination, in the studio, or in collaborations, the process of making art (and establishing yourself as a young artist) is a form of crystallization where numerous sources of inspiration, conversations, and objects are introduced and only certain aspects condense in a unique, continuous pattern – a practice. According to German artist Jutta Koether, "When you make art, you're often asked: 'What's art doing?' But never what the things are doing that make art." This exhibition brings together three artistic practices that are exceptionally inquisitive, each in its own way, about the things – the materials, the histories, the infrastructures – that inform, stimulate, urge their art to happen.

A relentless sun shines on Tine Adler's work. Radiant colors and bloated, buffed shapes transport viewers to a poolside scene complete with deckchairs and tropical plants. Drawing on Modernist design history and cinematic dreams of flawless bodies, the pursuit of elegance in a fetishized, eternal presence is compromised by the absurdity of the materials. Foaming and stretching the works emphasize the processual nature of

their making. Adler's installation comically, yet longingly pokes at contemporary escape fantasies of in-body/out-of-time.

Questioning ideas of normality and how it is produced and performed within educational structures, Marija Griniuk calls on a collective beyond-human creativity. Her drawing robots are emblems of an expanded learning choreography spanning from their invention (realized with students of Roskilde University), their daily output of sketches, to workshop customizations. Likewise, school uniforms and a pedagogic manual are cast as vehicles of situated histories and material witnesses in her research. As such, Griniuk considers all elements in the exhibition to be artistic residue – not finalized, stand-alone art.

Asger Dybvad Larsen is having a conversation. Summoning Abstract Expressionists, Minimalists, and other painters before him, Larsen reduces painting to its essential requirements of canvas, pigment, and stretcher bars to create near-monochrome works that reason and debate through repetition. Echoes of paintings are continuously brushed, imprinted with painting trays, cut up, sewn together, brushed again until they become Echoes of Painting. Painstakingly stitching up voodoo dolls of art history, Larsen's practice communicates (with) a living, conceptual lineage.

06.05.-

04.06.17

- 1 Tine Adler
Can I bathe in your pool?, 2017
Polyurethane skum / foam, pigment
Stirred with a twist, por favor, 2017
Latex, pigment, metal
I would rather slide, 2017
Latex, pigment, metal
So? You dance?, 2017
Cement, planter
Concrete, plants
- 2 Marija Griniuk
The Unbody, 2016-2017
 - a) Skulptur / Sculpture.
Tekstil, elektroniske dele
Textile, electronic parts
 - b) Robotter / Robots.
Forskellige materialer, elektroniske dele
Various materials, electronic parts*
 - c) Borde og overflader / Tables and surfaces.
OSB, papir, pap
OSB, paper, cardboard
 - d) Bog / Book.
Litografisk tryk, forskellige materialer
Lithographic print, various materials
- 3 Asger Dybvad Larsen
X antal værker, 2014-2017
Stof / fabric, pigment

* Produceret i samarbejde med / produced in collaboration with HumTek, Roskilde University (RUC)

Tine Adler
Marija Griniuk
Asger Dybvad Larsen

EVENTS

- 06.05. 15.00-17.00:
Føringsceremoni / Opening
- 19.05. 19.30:
Double Concert by s_life_after_death (DK/NO)
International Girls (DK)
Performance i forbindelse med Tine Adlers værker
Performance connected to Tine Adler's works
- 24.05. 16.30-18.00:
Åben workshop for børn /
Open workshop for children
I forbindelse med Marija Griniuks installation
Connected to Marija Griniuk's installation

Støttet af / supported by:

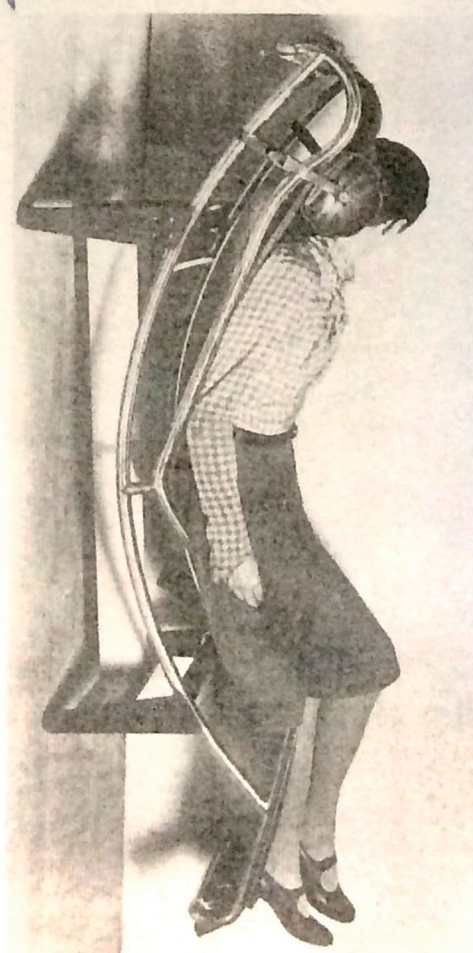
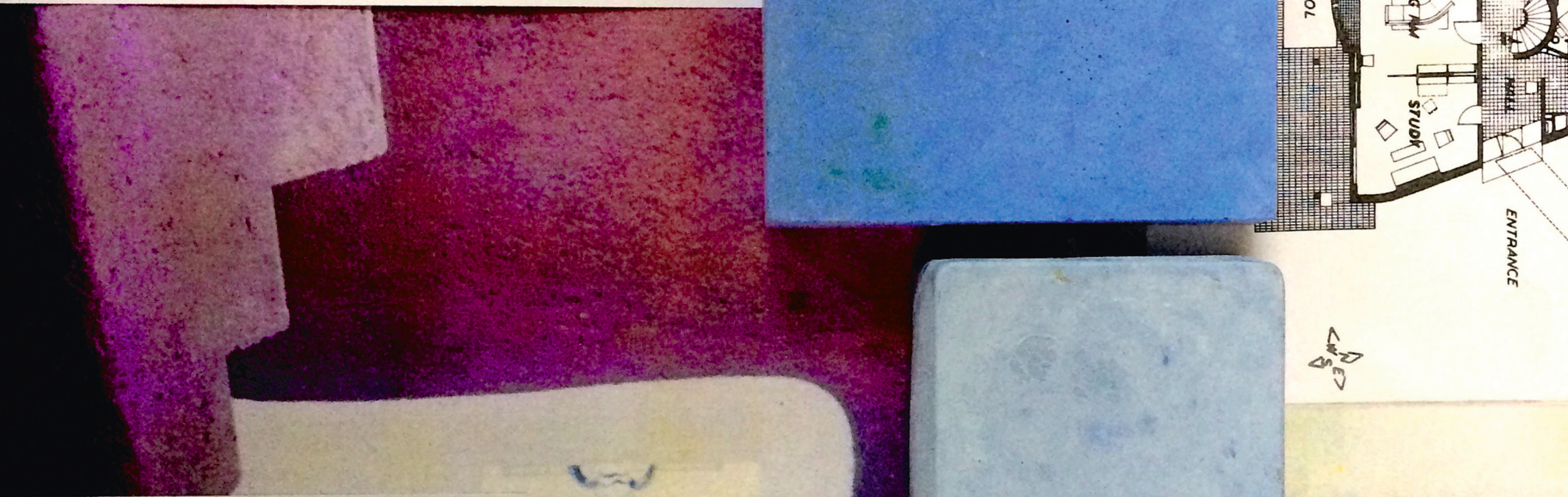
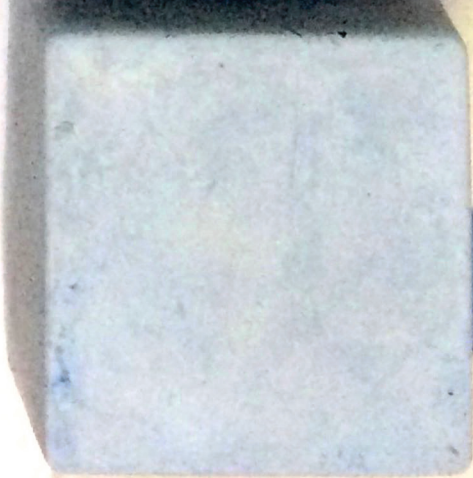
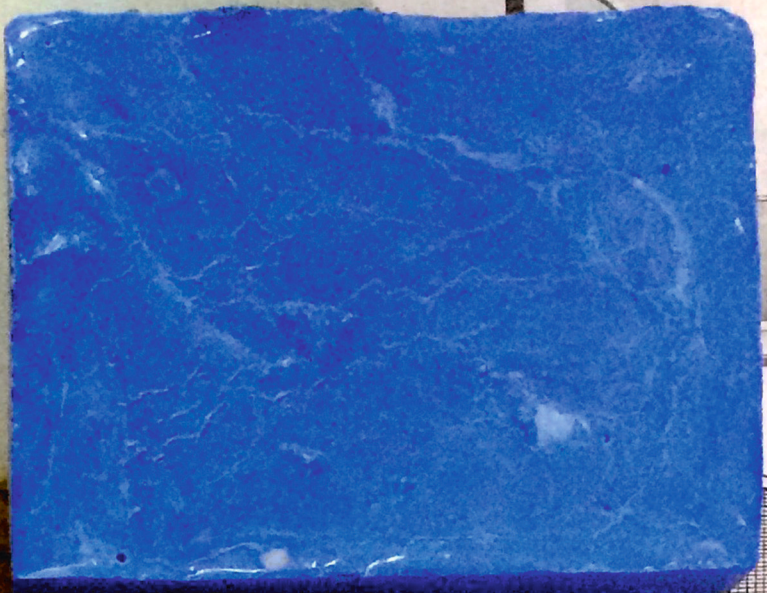
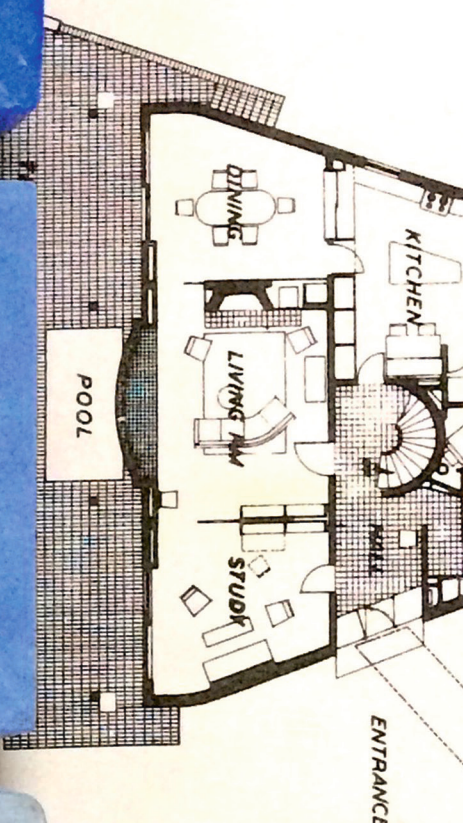
STATENS KUNSTFOND



Kurator / curator: Kristine Siegel

DET JYSKE KUNSTAKADEMI

KUNSTHAL AARHUS
Kunsthall Aarhus
J.M. Mørks Gade 13
DK - 8000 Aarhus C
+45 8620 6050
info@kunsthall.dk
www.kunsthallaarhus.dk



WOOD OR METAL?

Metal Couch designed by Le Corbusier, Pierre Jeanneret and Charlotte Perrotti

