

## EXHIBITIONS PRODUCED BY AARHUS ART BUILDING IN 2011

The theme of the exhibition programme in 2011 is *IMAGINE* – towards an *ecoaesthetic*. *IMAGINE* suggests that art is a critical but at the same time positive, fruitful option that makes allowances for the surroundings and the environment. With this focus *IMAGINE* wants to put discussions of representation and negation issues on a back burner in favour of a more 'healing' aspect.

The point of departure for this year's theme is the manifesto *Ecoaesthetics* by the artist, writer and curator Rasheed Araeen, which was published in the art and culture periodical *Third Text* in the autumn of 2009. In this text Araeen mounted a frontal assault on the modern ego and the recuperation of the avant-garde. He advocated a collective artistic imagination that would function as the way forward towards "lakes and rivers with clean water, collective farming and the planting of trees all over the world".

The manifesto rejects – albeit in a slightly one-track masculine way – previous artistic attempts to step down from the pedestal of the bourgeoisie in favour of a collective commitment to the surroundings and the environment. While Araeen can be criticized for his slightly narrow aim of denigrating artistically committed experiments, this does not detract from the relevance of a debate that goes behind the current 'acuteness' one experiences today in relation to ecological and environmental issues in art.

With *IMAGINE* the Aarhus Art Building wants to take a closer look at alliances between art and sustainable development. The themes emphasize the origin of the concept of sustainability and the linkages between environmental and social problems which have been characteristic of thinking about and the development of this particular concept since the beginning of the 1970s. Through important movements that have consistently had sustainability as their primary starting point the concept has furthermore been linked conspicuously with an ethical imperative and a determined ambition to overcome inequality – understood as the concrete and symbolic construction of power relations.

The exhibitions on the programme in 2011 try to embrace this complexity in the concept of sustainability and its history from two different angles. One approach to the theme focuses on artistic views of alternative energy.

The other focuses on oppressive mechanisms that affect various minorities, women and the environment on the existing premises of inequality and power relations.

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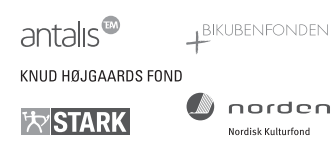
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GUIRLANDENS STØTTEMEDLEMMER



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July 2 - August 17, 2011

Honey Biba Beckerlee *Diploia*  
Nynne Haugaard *Imagining Pictures*  
Kultivator *The Imagine Farm*

October 8, 2011 - January 8, 2012

Jane Jin Kaisen *Dissident Translations*  
Ato Malinda

2011  
IMAGINE

Guirlanden

ECHO

27th May - 19th June 2011



The artists' association Guirlanden (The Festoon) is exhibiting with the general theme *Echo*. Echo is among other things the nymph of the Greek myth, whose destiny is associated with unrequited love and longing. But the echo is also a response, a playing-along that comes back to you, when you emit sounds.

Each of the artists has used the echo as part of his or her working process, as each has chosen a partner, an echo, who has participated in the development of their works. All the works have been created against a background of dialogue and collaboration with these partners.

The idea is that as an artist one finds resonance, response, a fellow player and artistic inspiration through collaboration with other specialists or artists. There are great differences in who the artists have chosen as their echoes. Some have chosen other artists, while others have gone in a quite different direction and have chosen a chemist, a mathematician, a poet or a stage designer. Overall, *Echo* has functioned as a way for the artists to ensure renewed inspiration, development and challenges in their creation of the works for the exhibition.



Anne-Marie Pedersen and Inge Pedersen  
**ONE NIGHT, ONE MORNING**

With a point of departure in one of Anne-Marie Pedersen's early works, the videos with the fluttering birds, her mother, the writer Inge Pedersen, has written a short poem. The poem becomes a new echo materialized in the large cylindrical form, where the light floods through the holes in the letters like a luminous text that awakens the poem to life. When you step in under the cylinder, at the same time you step into the universe of the poem. In the headphones you can hear 18 different people reading the poem aloud and thus giving the work yet another echo.

Bjørn Kromann-Andersen and Ole Lindqvist  
**A RIVER BED**

The giant wooden sculpture is a result of the collaboration between two carpentry-trained artists. With its fluid patterns of motion the sculpture mimes a river at its mouth. The huge shell has a visible skeleton on the underside as clear proof of the architectural work with the construction of the sculpture, something on which the artists have placed great emphasis. The plywood and the smell of linseed oil bring nature with them into the exhibition, so that nature and architecture meet.

Esther Vohnsen, Cindie Kehlet and Kirstine Falk Johansen  
**YOU'LL BE SEEN**

Esther Vohnsen has invited the chemist and artist Cindie Kehlet and the visual artist Kirstine Falk Johansen to collaborate on a more scientific corner of the echo theme. They work with the actual echo that arises when X-rays from the airports' latest weapon, the body

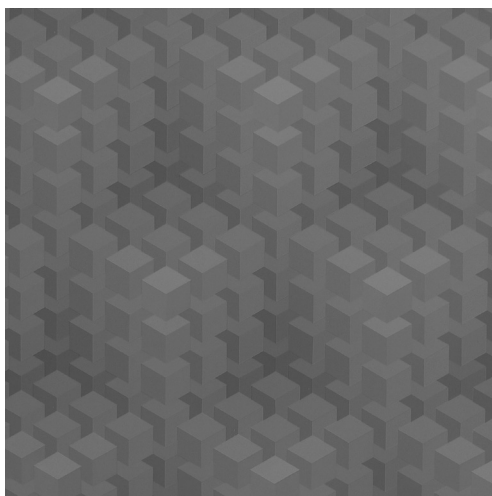
scanner, casts an image of a body back on a screen. In so doing the three artists also deal with the moral boundaries that are transgressed, when the airport staff are granted more or less unconditional access to nude 'echoes' of all sorts of people.

Bodil Sohn and Marie Højlund  
**THE SOUND OF HOME**

In their installation *The sound of home* the artist Bodil Sohn and the sound designer Marie Højlund take their starting point in the home. Bodil Sohn's scenery-like installation of a typical Danish home is challenged by Marie Højlund's soundtrack, which thematizes the cave. The sound recordings were made in among other places the Mønsted chalk pits, and are mixed with other sounds and distortions. There is thus a clash between the visible space and the space, from which the sound comes. The installation thematizes the fragility of the home and creates an echo-like reference from modern home types to mankind's prehistoric home, the cave.

Ole Krog Møller  
**ECHO – ECHO**

Ole Krog Møller's paintings thematize the scientific meaning of the echo. On the basis of mathematical fractals and formulae he works with the special patterns and expressions that are associated with the repetitions of mathematics. He interprets the rings and interference of sound waves in a precise geometrical formal idiom.



In the many structures, spaces and depth effects arise, which take the viewer on a journey in the world of science.

Else Ploug Isaksen and Anette Højlund  
**ECHO EXERCISES FOR TWO DRAUGHTSMEN**

The two artists Else Ploug Isaksen and Anette Højlund draw responses to and analyses of each other's drawings. The drawings do not echo one another as mere copies, but as repetitions that attempt to trace and understand how the other artist has been thinking and made her drawing. In the echo of the drawings there thus arises a repetition of the subject, but also a brand new form of expression.

Nils Ryberg and Erik Paasch Jensen  
**PAINTING VERSUS PHOTO**

In Nils Ryberg's paintings the photorealistic layer is an echo of the photographer Erik Paasch Jensen's photographs. Side by side, the paintings and the photographs show the points of resemblance between painting and photo, which Nils Ryberg has been cultivating and perfecting for several years. With photorealism Nils Ryberg explores the beauty and mystery of the classic landscape painting. The subjects are taken from the landscapes surrounding Skjærring Overskov and have references back to the idyllic pictorial world of the Danish Golden Age.

Max Parylewicz and Frode Gundorf Nielsen  
**THE CAVE**

The artists Max Parylewicz and Frode Gundorf Nielsen have chosen a philosophical approach to the theme 'Echo'. Their starting point is Plato's 'myth of the cave', where the world is only manifested as shadows of the underlying ideas. As an image of the myth of the cave, the artists have built a giant wall, which at several points lets the public look in behind the facade at the underlying technology. With a basis in the video that can be seen through the hole in the wall, Frode Gundorf Nielsen has built a number of instruments that are switched on with a computer. Max Parylewicz and Frode Gundorf Nielsen let their open cave-installation reflect, mime and provoke thoughts about which parts of the contemporary world might be truth and which illusion.



Jørgen Mikael Andersen and Søren Thiim Harder  
**SELF-RESONANCE**

Jørgen Mikael Andersen collaborates with the scene painter Søren Thiim Harder on a number of paintings. The contrast between Jørgen Mikael Andersen's abstract, intuitive use of colour, and Søren Thiim Harder's figurative and illustrative subjects, is clear in the work, and tells us about the dialogue between the two different artists. It shows Jørgen Mikael Andersen's longing to be reconciled with the figurative, as Echo longs for Narcissus in the myth of Echo and Narcissus.

**GUIRLANDEN**

Guirlanden (The Festoon) is Aarhus' oldest association of artists. It has existed since 1968, when the first exhibition was held in the Aarhus City Hall. Since then the association has exhibited repeatedly at the Århus Art Building. The festoon stands symbolically for interconnection, a luxuriant chain of different visual artists connected in an artistic community. Over the years the association has included, and still does include, important artists from the local art milieu.