



ÅRHUS KUNSTBYGNING

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TRUTH OR DARE (English version)

March 28 – April 26, 2009

The four artists Trond Hugo Haugen (NO, b. 1975), Michael Johansson (SE, b. 1975), Jonas Liveröd (SE, b. 1974), Henrik Lund Jørgensen (DK, b. 1975) turn things inside out and attack our usual understanding of how reality is organized.

The artists work within a wide variety of media types from drawing, photography and sculpture to installations in mixed and new media. The works cover the field from minimal and conceptual expressions to something exaggerated and almost surreal. The compelling and unpredictable landscapes created by the artists create a kind of realism that mixes myths with reality and alienation with recognition. By means of personal tales and black humor the artists transform the environments that we know and add a thoughtful, humoristic and disturbing undertone to the exhibition.

HALL C:

Trond Hugo Haugen plays with the film medium in the work *In Memory Of*, where the visitors step into a little movie theatre. The sound of a symphonic orchestra warming up plays with the visitors' expectations about what we are used to being served by the mass media. On the screen a countdown takes place, but will the film ever begin? Haugen also presents a number of drawings from the series *Hundred Days of Confusion*, where he approaches the art of drawing as an intuitive and sketchy treatment of different life events. In *Adventures in Wonderland*, which consists of a print of 25 spam mail-addresses and subject headings, he thematizes how these companies, parallel to the story of Alice, invite people to enter a world of happiness or fairy tales, while – as opposed to the fairy tale – not having any intentions of living up to the promises of giving us fame, physical strength or luxury cruises.

Michael Johansson wraps items in concentrated and pictorial sculptures. *Monokrom Anakron* is stuffed with, among other things, rugs, books, suitcases and glass carafes. In *Cake Lift* a vertical lift forms the basis for a sculpture made of items found in the storage rooms in the Aarhus Art Building. Also in this work he arranges, accumulates and systematizes everyday items according to color and shape, but he exaggerates it so much that the items jump right out at us as something different from what we are used to. The same is seen in *Rubiks Kök*, which as a rainbow coloured die of kitchen utensils and old fashioned ladders from grandmother's kitchen undergoes a peculiar change and turns itself into a compact and tricky object of both (colour) chaos and (colour) order just like Ernö Rubik's cube from 1974, that has given the work its title.

THE ROTUNDA / HALL D:

Jonas Liveröd transforms this octagonal room into a baroque and surreal installation with a chandelier and an altar inspired by the little Czech chapel Sedlec Ossuary, which is decorated with human bones. Although he does not use human bones and skulls but white-painted hockey helmets, fur, pearl necklaces, wigs, lace, etc., he creates a restless, nervous and hallucinatory space that strongly hints at death and mortality – although in a somewhat more ambiguous, bizarre and at times humorous way than in the original chapel. The work is a part of the series *Permanent Daylight*, where black & white web-like drawings present an uncanny look into a dissolving world – a world in which items we know, such as fur, helmets, etc. transform themselves into something else – something human about to dissolve.

THE PROJECT ROOM (next to the café):

Henrik Lund Jørgensen tears the works of the Skagen Painters out of their romantic aesthetic in the video work *Friends He Lost at Sea* and mixes them with a portrait of the life of refugees in the West. With a starting point in Michael Ancher's paintings *Will he Round the Point?* and *The Crew Saved* he weaves the motifs of the paintings together with a personal story about refugees filmed on the west coast of Jutland in 2009. In the shift between the aesthetics of the Skagen Painters and the realism of the film, documentarism and fiction merge and force us to look at the images we know so well in a new light. Jørgensen also presents two still pictures from the film where the reference to Ancher's paintings is even more obvious.

Exhibition catalogue: D.kr. 50,-



