

IN BRIEF ...

SØREN ANDREASEN

Søren Andreassen is an artist who might not be widely known to the public, but who has been continually waiting in the wings. He is a stubborn conceptual figure on the Danish art scene and for a long time he has placed art and ideas under a revealing and at times distorting magnifying glass. ONTOTECH is his first larger solo exhibition in Denmark since 2001.

Søren Andreassen graduated from the Royal Danish Academy of Fine Arts in 1994 and the Slade School of Fine Art in London in 1995. In 1989 he was a co-founder of the art group Koncern^o, a group that has played a major role for the further development of conceptual art in Denmark. Since 2004 he has been a lecturer at the Jutland Art Academy in Aarhus.

CONCEPTUAL ART

Conceptual art emerged, like minimalism, in the middle of the 1960s. The focus is on the concept – the idea, the notion – behind a work, and its physical presence is often lean and toned down. Conceptual art focuses on notions about art, art institutions, information, media types etc. and often expresses a challenging attitude towards the notion of art itself. This happens by means of an exploration of the limits between art and non-

art. The result is an art form, where the most complete form of a work of art exists in the minds of the artist and the audience, and the works communicate their message in the space in-between.

THE EXHIBITION

The exhibition ONTOTECH consists of eight elements that together form a single installation. In the eight elements Søren Andreasen plays through the typical artistic means of expression: painting, watercolour, print, photography, drawing, text, sound and video. The exhibition has been created specifically for the hall in the lower floor in the Aarhus Art Building, and the eight works are not meant to be seen as individual, separate works, but as a connected whole in space and time while they are exhibited at the Aarhus Art Building.

The exhibition title ONTOTECH is a (still) non-existent word referring to the philosophical notion 'ontology' (the study of the nature of being – the study of what exists and how it exists). Thus the exhibition concerns itself with signs that are in the process of coming into being but still do not define anything concrete – a fantasy about everything that *might* exist but still does not. In this way the visitors constitute an active part of the opinion

being shaped in the meeting with the works and the overall relation between them.

As a collective installation the exhibition does not present itself as a kind of meditative space where the relation between subjectivity and cultural order is at stake. The visitors are invited to explore the exhibition space and the relation between the individual elements – their sizes, their entireties and their parts. Individually and because of their connection to one another the works play at the proportioning of and between recognizable structures. Circles are cut in half, lines are doubled, circles melt together, squares are repeated, notebooks are stacked to form small sculptures, etc. In short, ONTOTECH is an exhibition, that underlines visual experience, notions about existence and, hopefully, the visitor's understanding of art.

ENJOY YOURSELF!