



ÅRHUS KUNSTBYGNING

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ARENA

Milena Bonifacini, Viera Collaro, Anita Jørgensen and Malene Landgreen

January 17 – March 15, 2009

Arena presents a collaboration between Milena Bonifacini (b. 1963), Viera Collaro (b. 1946), Anita Jørgensen (b. 1942) and Malene Landgreen (b. 1962) in a grand transformation of the architectural space of the Aarhus Art Building. The exhibition gives the visitor a nuanced glimpse of the possibilities of abstract art in the year 2009.

Hall C: Here Landgreen's paintings meet Collaro's light sculptures.

Landgreen presents two kinds of paintings: geometric and ornamentally patterned – a closed expression versus a more open one. The black colour is dominant and works as a powerful contrast to Collaro's luminous neon installations; with their spiritual and meditative expressions both artists invite introspection. Although Collaro's works have a simple and minimalistic expression, words like 'miracles', 'courage' and 'wisdom' point to important human values and the belief in the good things in life.

Overall Hall C is marked by a harmonious dialogue between light and darkness, open and condensed qualities. The visitor is involved in a dynamic space open for reflection.

The Rotunda: Here Landgreen presents her paintings in an installation where the colours create a meditative space. Focus is moved from the architectural qualities of the room to a presence in an intense space that in several ways challenges the visitors' senses.

Hall A: Hall C's stringent presentation is contrasted here by Bonifacini and Jørgensen, who both express themselves in a much freer manner.

In several of Bonifacini's small paintings organic shapes are crawling all over the place. Where her works in the exhibition hall on the lower floor have been compounded into sculptural wall collages, the images here are framed and presented as small pieces that can be controlled, moved and combined any which way.

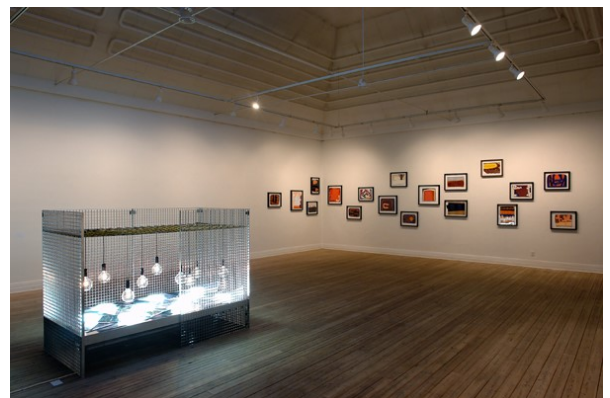
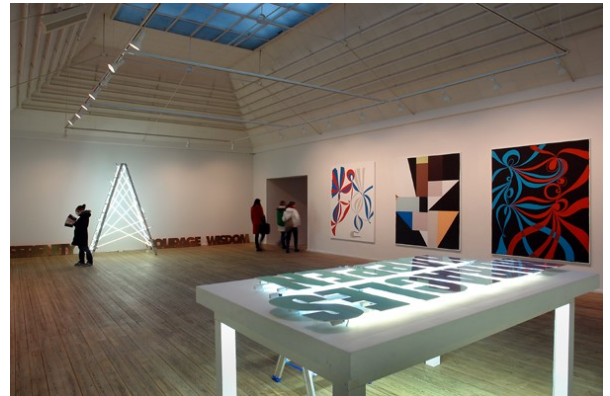
Jørgensen's two works are, respectively, a wall collage *Once upon a time (Der var engang)* with photographs and paintings adding various elements from nature plus the sculpture *Try to Get Lost*, which in some ways resembles a laboratory cage with sharp light bulbs in the ceiling. In the cage, photographs similar to those seen in the wall collage are illuminated.

The works in Hall A present different pieces of nature – shaped like an architectural frieze and fenced into a dynamic, sculptural laboratory, where the interplay between light and material creates dialogue and dynamics within the work. Hall A is simultaneously like something from a fairy tale and something scientific, light and solid.

Video room, lower floor: Here Jørgensen presents her neon installation *Pause i Paradis (Break in Paradise)*, which references Malene Landgreen's meditative installation in Hall D. The black walls of the room are broken up in a space fit for contemplation and again the visitor's bodily movements within the space are integral to the experience of the work.

Lower Floor: Here Bonifacini's organic micro cosmos is scaled up and presented in the shape of three large wall collages and 3D-versions of the quirky shapes from her paintings. References to familiar household items are contrasted by the clarity of Landgreen's bent neon tubes that have been added to one of her geometrical paintings. In this way Landgreen enters into a dialogue with Jørgensen's luminous light sculpture *Transport er transport er transport ... (Transport is Transport ...)* that crawls up the wall and ends in a lead sculpture in the sculpture yard.

Last but not least the visitor here finds Collaro's big metal heart pierced by neon tubes in a multitude of colours that figuratively fling themselves at the visitor coming down the stairs. The heart is mirrored outside the building in the shape of a heart beating in time with the body's slow breath – a body, which – like the exhibition ARENA – is marked by elevated quiet, self-examination and contemplation.



Exhibition catalogue, DKK 50,-.

