

Martin Erik Andersen

*Never say it isn't so, (mimicry)*

14. 3. – 12. 4. 2014

The works which involve plants/paint/3<sup>d</sup>-print I see as paradoxes between something obviously decorative (plant, paint and paper) and a more complex and general discussion on the status of the artwork: an intersection between the static of the synthetic paint and the growing of the organic plant. And a paradox between the objective scanned motif of a sliced branch and its transformative hiding or blurring in half transparent digital print-matter. On a more obscure level it represents an on-going interest I have had regarding Paolo Uccellos perspective constructions and his artificial painterly space. a structural interest in how it is possible to remodel the notion of space, articulating horizontal and vertical axis's, spherical location and morphological glitches. I link to some old works (in the vain hope that they will explain everything, and save me for a thousand words:))

[www.martinerikandersen.dk/work122yahpaolosponplad.htm](http://www.martinerikandersen.dk/work122yahpaolosponplad.htm)

[www.martinerikandersen.dk/work122yahpaolokasse.htm](http://www.martinerikandersen.dk/work122yahpaolokasse.htm)

[www.martinerikandersen.dk/work122ycotillion.htm](http://www.martinerikandersen.dk/work122ycotillion.htm)

[www.martinerikandersen.dk/x118work06.htm](http://www.martinerikandersen.dk/x118work06.htm)

[www.martinerikandersen.dk/x107work02.htm](http://www.martinerikandersen.dk/x107work02.htm)

and I attach the beautiful last work of Uccello "The Hunt", his last tourde-force in the dark vanishing point and complex synthetic circular perspective constructions – and trees :)

all the best Martin

