

Anders Clausen

Straight Lines

curated by Patrick C. Haas & Jonas Schenk

Mélange

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One should be aware of the momentariness/volatility of social habits. Tools guide you through everyday life, supplying a proper framework, a set of possibilities to help with the guise of worldly interaction. Yet, it is mostly technological invention that has slowly – though nowadays quite quickly – shaped social manners and our way of living. People adapt to new technologies and items, wondering how someone could have lived without them before their invention. The personal freedom we seem to gain, is however owed to hierarchies of corrective authorities we have succumbed to.

Clausen investigates the structures of these dependencies. In his earlier works he took screen shots of software user interfaces, altering images and icons or error signs and combining them to virtual collages that were printed on PVC. By enlarging and isolating these symbols, i.e., the red zick-zack line that appears under misspelled text in wording-programs suddenly takes the shape of a stealth bomber. The subtle aggressiveness of error designs and icons becomes apparent, symbols and commands which we unquestionably digest and take for granted, commencing their instructions.

Continuing this dispersion of hierarchies of systematical authority, uncommented objects and signs, Clausen found interest in the meter measurement. The original meter, invented by scientist and mathematicians in France in the 19th century, was originally defined as a fraction of the earth's meridian through Paris. In the following years, it was in fact Napoleon who spread this measurement throughout Europe. The mathematical instrument became a tool of equal communication between countries. Casts of the meter were installed in public to help people get used to it. The definition of the meter is still today ever changing and now even considered a measured unit of time: the fraction of a light-year. For the exhibition different versions of the meter are placed within the space, made from aluminum, brass or rubber. The meter is used as a reminder of the discrepancy of things we heavily rely on. Ever growing fluid communication

comes at the cost of subordination within developments and is based on a cultural agreement to have them used. The refusal of it, be it the simplicity of the meter or diverse social norms and forms, may lead to the rejection of the revolting subject. Why seek disruption when everything can flow? Will going with the tide help you to keep up with the inevitable change? Resistance seems futile. Their finés execution speaks of a false safety and evoked cleanliness.

Alongside these metallic bars Anderson brought his latest series of painted feathers. Almost floating, yet tied to the wall, they are sharing the meters play on materialism. Feathers from different birds are sprayed, galvanized, and painted turning into delightful peinture miniatures. Their delicacy contrasts the meters almost dominant phallic presence. But despite their apparent softness, feathers are a tool of sexual seduction for themselves. As it is the male birds which were gifted by nature with their colorful palette to impress females, their beauty is as almost endangering at the same time. Whereas the feathers reflect one's sensibility, the meters stand for analytical logic. It is therefore of Anderson interest to highlight different systems of dominance, bringing together science, human and nature.