

*dirt*

Moa Alskog, Laurence Sturla, Astrid Svangren

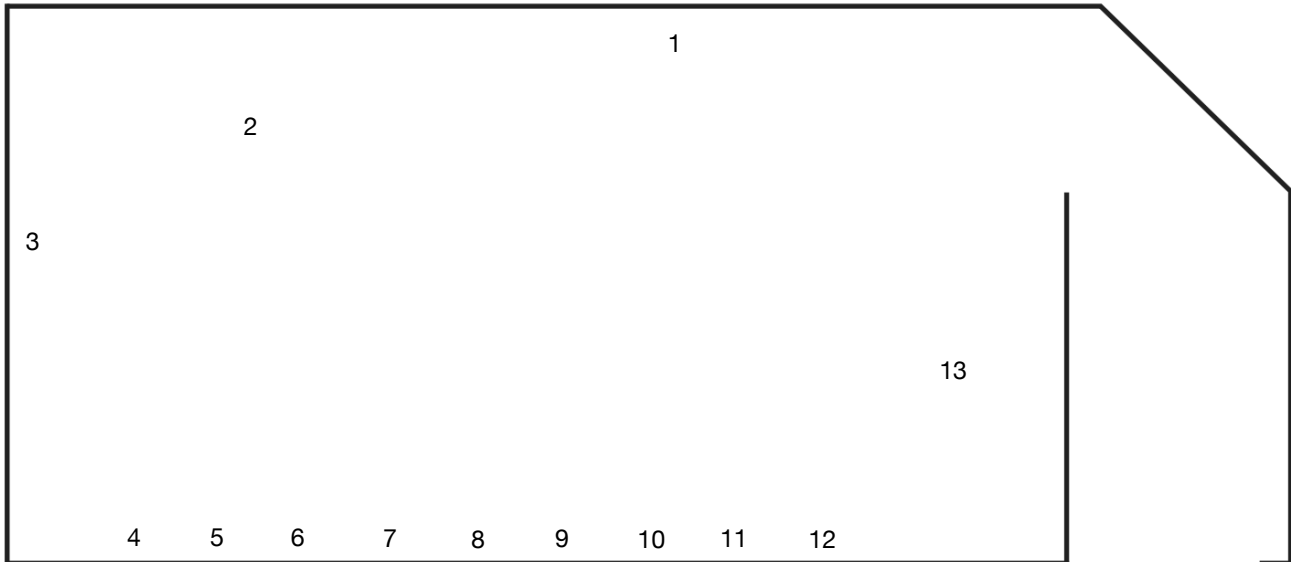
January 31 – March 1, 2025

*Lagune Ouest*

*dirt*

Moa Alskog, Laurence Sturla, Astrid Svangren

31.01.2025 - 01.03.2025



1 Astrid Svangren: min skrift begynder at bølge som atmosfærisk støv. 2025. Horse hair, hat veil

2 Laurence Sturla: Drives My Green Age (2 stacks). 2025. Plastic rubble container, overfired ceramic fragments, ceramic slurry, salt water, rust, metal fixings, anti-fouling paint, studio detritus

3 Astrid Svangren: sustainable order/from life to self/a garden, a city, the universe or a forest/the red goddess or the gold colored goddess (...). 2018. Blackboard chalk and acrylic on MDF

4 Moa Alskog: Adam. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, tissue paper, wallpaper glue, stucco, plaster, pigment on vinyl board flooring

5 Moa Alskog: Eva. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, wallpaper glue, stucco, plaster, pigment and metal paper on vinyl board flooring

6 Moa Alskog: Idris. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, stucco, plaster, pigment on vinyl board flooring

7 Moa Alskog: Steen. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, stucco, plaster, pigment on vinyl board flooring

8 Moa Alskog: Lapis. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, stucco, plaster, pigment on vinyl board flooring

9 Moa Alskog: Gry. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, stucco, plaster, metal paper, wallpaper glue and pigment on vinyl floor boarding

10 Moa Alskog: Sølve. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, oil paint, wallpaper glue, stucco, plaster, pigment and metal paper on vinyl board flooring

11 Moa Alskog: Rusul. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, oil paint, oil pastel, stucco, pigment, plaster, blue-tack and wood glue on recycled vinyl board flooring

12 Moa Alskog: Tiril. 2024-2025. TEM view of soil-microorganism interactions at hotspot of biological activity, water soluble oil paint, wallpaper glue, stucco, plaster, pigment, and metal paper on vinyl board flooring

13 Laurence Sturla: Drives My Green Age (3 stacks). 2025. Plastic rubble container, overfired ceramic fragments, ceramic slurry, salt water, rust, metal fixings, anti-fouling paint, studio detritus

*Lagune Ouest*

Verdenshistorien fortalt for mine efterkommere: Omkring kridttiden flød en gruppe stamceller hen over bunden på et fluorescerende ocean og nåede frem til noget andet end gæller. Omkring stenalderen udslettede man en insektart med et tryk på en knap. Omkring Anden Mosebog spyttede nogen blod ned i mit fostervand. Omkring Den Spanske Inkquisition opførte man et parlament af tårer i en fuldkommen tilfældig øjenkrog. Omkring den Sorte Død byggede man stigen op til det radiotårn der senere skulle blive mit hoved, omkring 1930 lagde en gruppe vrede demonstranter New York til gæring på bunden af et reagensglas, omkring år 2090 skiftede man alle lufthavne ud med insekters vejtrækning i grønne, kvadrerede rum, omkring år 3000 var mennesket ikke længere fysisk, lad os sige det var sådan, og sådan blev det sandt, lad os rejse en grædemur fyldt med huller, der uafbrudt føder albinobørn, lad os lægge os på bunden af Marianergraven og læse vækstrater med infrarød støj i øjnene; den der ikke falder i åndedrættets afgrund og farer vild i majsmarkerne dernede, er endnu ikke klar til at være levende.

Moa Alskog's practice unfolds around the human relation to nature. She builds worlds with images and text, in dialog with other artists, historians and scientists. Often by making the small, big. Currently, Alskog works on portraits of soil-microorganisms. The vital lives that live in the dirt that cover our planet. The portraits are part of an ongoing project dealing with the idea of the Utopia. Method, material and motif are equally important in the artist's work. Alskog (re-)uses the material she finds around her, for example wasted insects net, vinyl floor as canvas, plastic bag frames, images and ideas. She regards the materials as meaning-bearing elements and the provenance of those significantly influence her choice of method and motif.

Moa Alskog (SE, 1985) holds a MFA from The Danish Art Academy of Fine Arts (2016).

Past exhibitions include: Lagune Ouest (Copenhagen), Ugo experimental platform (Malmö), Alta Art Space (Malmö), Amager Skulpturpark (Copenhagen), Nikolaj Kunsthall (Copenhagen), Loggia (Munich), AGA (Copenhagen), Havebiennalen (Copenhagen), and Elisabeth Arts Foundation (New York).

\*

Laurence Sturla's visual language of his ceramic sculptures are part industrial, mechanical, part engine, part architecture. They draw heavily from Sturla's upbringing in Swindon, once part of the thriving industrial revolution in England but now one of many English towns lined with empty factories. Sturla's post-industrialist machines illustrate the fallacy between technological precision and our (in)ability to recall and visually digest space, function or logic.

Laurence Sturla (UK, 1992) holds a MFA from the Academy of Fine Arts Vienna (2023).

Past exhibitions include: Goswell Road (Paris), Project Native Informant (London), Gemäldegalerie (Vienna), Carbon 12 (Dubai), Neue Kunstverein Wien (Vienna), Loggia (Munich), Belvedere Museum (Vienna), Haus Wien (Vienna), Gianna Manhattan (Vienna), Museion (Bolzano), Pina (Vienna), mumok - Museum moderner Kunst Stiftung Ludwig Wien (Vienna), MAK - Museum für angewandte Kunst (Vienna), and Museum Moderne Salzburg (Salzburg).

\*

Astrid Svangren's painterly work is multidimensional. Her paintings relate to the limitations the stretcher provides, but they also expand three dimensionally into their surroundings, and move from ceilings and wooden constructions. The spatial paintings can be interpreted as an extension of the traditional painterly process, and the materiality differ from tulle to fish net and cellophane. In her artistry, Svangren avoids the expected and she lets the working process be portrayed as part of the finished work. The outcome of this somewhat organic process are paintings and spatial installations that are in constant movement and that dwell in a borderland, both in regards to their material and to their subject matter. The works speak of memories and dreams and very elegantly challenge all the senses of the viewer.

Astrid Svangren (SE, 1972) holds a MFA from Malmö Art Academy (1998).

Past exhibitions include: Den Frie (Copenhagen), Quartz Studio, (Turin) Kohta, (Helsinki), Museo de la Ciudad Querétaro (Santiago de Querétaro), Gl. Holtegaard, (Holte), Moderna Museet (Malmö), Moderna Museet, (Stockholm), Bonniers Konsthall (Stockholm) Malmö Konstmuseum (Malmö), Kiasma, (Helsinki), Wanås Konst (Wanås), Knislinge Artipelag (Stockholm), Nordiska Akvarellmuseet (Skärhamn), The Margulies Collection (Miami), Galerie Christophe Gaillard (Paris), Tracy Williams, Ltd (New York), Maria Stenfors (London), Christian Andersen (Copenhagen), KUNSTHALLE São Paulo (São Paulo), and KRAFT (Bergen).