

SPRING 18

Mette Riise
Noelia Mora Solvez
Ragnar Stefánsson

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Vejleder: Peter Land
Tekster: Peter Land, Anders Ruby, Mette Riise, Noelia Mora Solvez og Ragnar Stefánsson
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info@kp-spring.dk
www.kp-spring.dk



STATENS KUNSTFOND

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Stiftstidendes Fond



AUGUSTINUS FONDEN



RHETOR

SPRING18

Det er mig en glæde langt om længe at kunne byde velkommen til SPRING18.

Når jeg skriver 'langt om længe' skyldes det at jeg har været involveret i forløbet frem mod åbningen af denne udstilling siden fredag den 6. oktober 2017, hvor jeg første gang mødte alle tre udstillende kunstnere, Noelia Moira Solvez, Ragnar Stefánsson og Mette Riise, og startede en løbende dialog med dem, som har været frem til åbningen af denne udstilling. Undervejs har jeg oplevet mine egne forventninger stige i takt med at kunstnerne projekter har udviklet sig og taget form. I dag er således en forløsningsdag for mig. Måske ikke lige så meget som det er for kunstnerne. Men alligevel: Jeg har set frem til at opleve de kunstprojekter jeg indtil for nylig kun kendte som fragmenter og idéer, samle sig og blive til konkrete tilstedeværelser i SPRINGs rum.

Jeg vil ikke her gå ind i hver enkelt af de udstillende kunstnere eller deres værker på udstillingen. Det overlader jeg til dem selv at gøre på de efterfølgende sider i dette katalog. Men jeg vil gerne fortælle lidt om min oplevelse af den proces der er gået forud for åbningen af SPRING 2018.

Det er tre meget forskellige kunstnere vi har at gøre med på årets SPRING. Og forløbet har været fuld af interessante udvekslinger om en lang række vidt forskellige emner, lige fra overvejelser omkring kunstmarkedets mekanismer, over lighedspunkter i menneskers og fugles familieliv til anvendelsen af utraditionelle materialer og værktøjer som epoxy og fræser i den maleriske proces. Jeg ved ikke med kunstnerne, men jeg har lært meget undervejs.

De tre kunstnere har dog én ting til fælles, og det er deres perfektionisme og konsekvens i forhold til deres projekter, og hvordan disse projekter skal præsenteres for andre. Deres arbejde frem mod denne udstilling har været præget af et stort engagement og et højt ambitionsniveau. Det har været en fornøjelse at være vidne til, hvordan deres idéer hele tiden er blevet skarpere efterhånden som indholdet har fundet sin form. Jeg vil derfor gerne benytte lejligheden til at takke de tre kunstnere for en behagelig og udbytterig proces, og naturligvis for den udstilling der er kommet ud af det.

Jeg synes også, det er på sin plads at takke KP's bestyrelse, uden hvis utrættelige engagement og arbejde SPRING18 ikke ville kunne lade sig gøre. SPRING er KP's talentplejeudstilling, hvor KP's bestyrelse vælger nogle af de kunstnere, der har markeret sig på foregående års KP, til at lave en gruppeudstilling i samarbejde med hinanden og en vejleder. Idéen er at understøtte noget af det potentiale, der kommer til syne på KP.

God fornøjelse!

Peter Land
Sparringspartner og vejleder for kunstnerne på SPRING18.

SPRING18

It is a pleasure for me to finally welcome you to SPRING18.

When I say 'finally' it is because I have been involved in this process since Friday October 6th, 2017, the day I met the exhibiting artists Noelia Moira Solvez, Ragnar Stefánsson and Mette Riise for the first time to start up a dialogue with them, a conversation that been ongoing till the opening of the exhibition. During this time, my expectations have been gradually growing as the artists' projects have begun to evolve and take shape. Today, therefore, is a day of celebration for me; though perhaps not as much as it is for the artists. But nevertheless: I have been looking forward to experiencing the art projects come together in the exhibition space, project I have up until recently only known as fragments and ideas.

I do not want to introduce each the exhibiting artists or their works in the exhibition. Instead, I leave it to them to do so on the following pages of this catalogue. But I would like to tell you a little bit about my experience of the process that preceded the opening of SPRING 2018.

It is three very different artists we are dealing with in this year's SPRING. And the course of development has been full of interesting exchanges about a wide variety of subjects, ranging from reflections on the mechanisms of the art market, to similarities in family structures of people and birds, to the use of unconventional materials and instruments such as epoxy and router power tools in the painterly process. I do not know about the artists of course, but I have certainly learnt a lot along the way.

However, the three artists do have one thing in common, which is their perfectionism and consistency with regard to their projects and how these projects should be presented to others. Their work towards this exhibition has been characterised by a high level of commitment and ambition. It has been a pleasure to witness how their ideas have become clearer as the content has begun to take shape. I would therefore like to take this opportunity to thank the three artists for a pleasant and rewarding process, and of course also for the exhibition that is the result of that. I would also like to thank the KP Board of Directors whose unremitting commitment and work have made SPRING18 possible.

SPRING is KP's talent development exhibition, where the KP Board of Directors choose some of the artists who have selected for the Artists' Easter Exhibition in previous years to set up a group exhibition in collaboration with each other and a supervisor. The aim is to further support some of the artistic potential present at KP.

Enjoy!

Peter Land
Consultant and supervisor for the artists in SPRING18.

Mette Riise



HOW TO BUILD AN ARTIST BRAND

- Tutorial by Mette Riise

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- ALSO CALLED RUNNING A BUSINESS.



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HOW TO WRITE A CAPTIVATING PROJECT DESCRIPTION



Being an artist

– also called running a business

“You can’t brand art!” I can’t tell you how many times I’ve heard this statement. It’s always followed up by the argument that art is supposed to create a social impact, challenge the rules of society and argue for change. The artist should therefore work in the service of this higher power and not degrade themselves to producers of generic commodities. After all art is not a product.

I hate to break it to you. But being an artist is also just called running a business. As an artist you are competing in a highly complex market where the majority of companies (artists) are out of business before they even launch their products. They are simply unable to figure out the necessary tactics to survive in the market and believe, that all it takes to be successful is to make “great work” and then to be ‘discovered’.

But in a winner-takes-all market like the contemporary arts’, it’s highly naïve to think that ‘success is just something that happens’. Be aware this is a market where 25 artists are estimated to account for nearly 50% of all contemporary auction sales:

“ Your art is only in the market once it is collected ”



There goes a lot more tactic and strategy into becoming a successful artist than just to make “great work” (which nobody even knows what means).

We are daily bombarded with messages from people trying to sell us stuff - and the art world is no different. There is a huge supply and a tiny demand. So why should any art expert show interest in your work over your competitors? You need to cut through the noise. Keep in mind, people tend to remember the relevant details of only a limited number of products. This is why you need a brand-strategy.

This, I will elaborate on in my tutorial. But for now, just know that anyone can learn the basics to get at least moderately successful. In this HOW-TO-GUIDE, I will take you through the basic steps in presenting yourself and your work.

Let’s start climbing the career ladder.

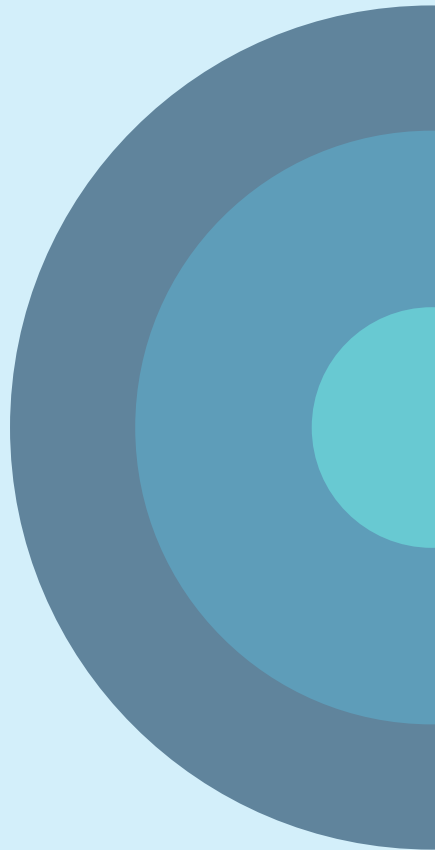
Good luck,
Mette Riise

Artists	Name	Chart Auctions	*	Ranking			Points		
				2017	2016		2017	Differen	
1	Gerhard Richter	Chart Auctions	*1932 (86)	DE	3	+ 1	4	36948.66	+ -850
2	Bruce Nauman	Chart Auctions	*1941 (77)	US	4	- 1	3	36128.09	+ -3639
3	Cindy Sherman	Chart Auctions	*1954 (64)	US	6	± 0	6	28885.37	+ -2506
4	John Baldessari	Chart Auctions	*1931 (87)	US	7	± 0	7	27264.56	+ -2012
5	Lawrence Weiner	Chart Auctions	*1942 (76)	US	10	± 0	10	26047.99	+ -1866
6	Ed Ruscha	Chart Auctions	*1937 (81)	US	11	- 2	9	25620.18	+ -2824
7	Thomas Ruff	Chart Auctions	*1958 (60)	DE	14	- 1	13	24387.52	+ -1427
8	Georg Baselitz	Chart Auctions	*1938 (80)	DE	15	± 0	15	22937.56	+ -2114
9	Erwin Wurm	Chart Auctions	*1957 (61)	AT	16	+ 3	19	22381.53	+ -177
10	Francis Alys	Chart Auctions	*1959 (59)	BE	17	- 1	16	22189.36	+ -1011
11	Rosemarie Trockel	Chart Auctions	*1952 (66)	DE	18	- 1	17	21735.20	+ -1461
12	Wolfgang Tillmans	Chart Auctions	*1968 (50)	DE	20	+ 6	26	21276.05	+ 285
13	William Kentridge	Chart Auctions	*1955 (63)	ZA	23	- 3	20	20270.83	+ -2114
14	Weiwei Ai	Chart Auctions	*1957 (61)	CN	25	+ 2	27	19820.65	+ -950
15	Yayoi Kusama	Chart Auctions	*1929 (89)	JP	28	+ 9	37	18918.33	+ -139
16	Richard Serra	Chart Auctions	*1938 (80)	US	29	+ 1	30	18875.22	+ -1179
17	Douglas Gordon	Chart Auctions	*1966 (52)	UK	32	+ 2	34	18279.58	+ -1166
18	Olafur Eliasson	Chart Auctions	*1967 (51)	DK	33	+ 5	38	18029.49	+ -844
19	Hans-Peter Feldmann	Chart Auctions	*1941 (77)	DE	35	- 2	33	17760.78	+ -1752
20	Valie Export	Chart Auctions	*1940 (78)	AT	36	+ 5	41	17729.99	+ -841
21	Fischli & Weiss	Chart Auctions	* ()		38	- 3	35	17627.79	+ -1754
22	Christian Marclay	Chart Auctions	*1955 (63)	US	39	- 3	36	17540.65	+ -1654
23	David Hockney	Chart Auctions	*1937 (81)	UK	40	+ 19	59	17502.81	+ 296
24	Mona Hatoum	Chart Auctions	*1952 (66)	LB	41	- 1	40	17492.94	+ -1316
25	Carl Andre	Chart Auctions	*1935 (83)	US	42	± 0	42	17408.47	+ -1153
26	Arnulf Rainer	Chart Auctions	*1929 (89)	AT	44	± 0	44	17260.15	+ -1149
27	Damien Hirst	Chart Auctions	*1965 (53)	UK	48	- 5	43	16743.15	+ -1738
28	Marina Abramovic	Chart Auctions	*1946 (72)	RS	50	- 5	45	16663.54	+ -1708
29	Nan Goldin	Chart Auctions	*1953 (65)	US	51	+ 3	54	16625.75	+ -835
30	Alex Katz	Chart Auctions	*1927 (91)	US	52	+ 16	68	16333.66	+ 35
31	Dan Graham	Chart Auctions	*1942 (76)	US	53	- 14	39	16294.27	+ -2517
32	Heimo Zobernig	Chart Auctions	*1958 (60)	AT	54	+ 1	55	16285.40	+ -1163
33	Thomas Struth	Chart Auctions	*1954 (64)	DE	55	- 4	51	16263.55	+ -1531
34	Jasper Johns	Chart Auctions	*1930 (88)	US	56	- 4	52	16256.55	+ -1498
35	Martha Rosler	Chart Auctions	*1943 (75)	US	57	+ 4	61	16041.58	+ -1039
36	Imi Knoebel	Chart Auctions	*1940 (78)	DE	58	+ 8	66	15902.24	+ -639
37	Anselm Kiefer	Chart Auctions	*1945 (73)	DE	59	- 3	56	15891.07	+ -1446
38	Isa Genzken	Chart Auctions	*1948 (70)	DE	62	+ 3	65	15546.47	+ -1013
39	Andreas Gursky	Chart Auctions	*1955 (63)	DE	63	- 10	53	15501.65	+ -2165
40	Tacita Dean	Chart Auctions	*1965 (53)	UK	64	- 4	60	15481.69	+ -1643
41	Hiroshi Sugimoto	Chart Auctions	*1948 (70)	JP	65	- 2	63	15356.76	+ -1418
42	Gilbert & George	Chart Auctions	* ()		66	+ 6	72	15196.03	+ -640
43	Tony Cragg	Chart Auctions	*1949 (69)	UK	67	+ 11	78	15044.23	+ -350
44	Yoko Ono	Chart Auctions	*1933 (85)	JP	69	+ 5	74	14914.75	+ -867

DO YOU SEE
YOUR NAME
ON THIS LIST?



HOW TO CREATE A SOLID CORE FOR YOUR BRAND



BRAND VOICE

Your artist archetype: Are you the provocative, sensitive or spiritual type...?

BRAND IDENTITY

How do you differentiate yourself in the market?

CORE THEME

The deeper meaning of your art.

Great artists always work with a solid core of maximum 3 themes.

What are the 3 themes you promise to work with from now until you are 80?

1

2

3



HOW TO APPROACH GATEKEEPERS

The Collector

View every one as a potential collector of your art.
(And befriend people from Det Danske Kunstsamlers Selskab)



The Museum Director

Mikkel Bogh is also just a human.
Say hi next time you see him.

The Curator

Curators are the glue between the audience, the art and the market.
Pay attention to them and their taste.



The Gallery Owner

Getting a gallery representation will promote and protect your market. Keep a list of gallery owners to befriend.



Going to screenings and openings is fun. Yes. But it is also work. So instead of getting drunk with your regular crew of artist friends, I advise you to also connect with curators, gallery owners, museum directors and collectors. Such relationships can make a world of difference for your career.



- Do your research before. Go to the websites of your favorite galleries or museums and find the list of board members, directors and curators. Print out names and pictures of them so you know how to spot them.



- Go to museum and commercial gallery openings. (This is especially helpful because there are often collectors at the opening).



- Say no to alcohol and yes to water.



- Spot the desired gatekeeper and introduce yourself. Ask them how they like the show. Make them feel comfortable by asking questions.



- Drop names early in the conversation. People in the art world respond well to name-dropping. If the gatekeeper mentions a person you do not know, just nod and google the name when you get home.



- Keep the conversation short and exit the situation by giving them your business card or asking for theirs.

- Send a kind follow-up email within 24 hours.



- Congratulations. You have now established the very first contact with a gatekeeper. Next time you say hi to them they will ask what you do. For this moment you need to prepare an elevator speech.





HOW TO PITCH YOUR WORK IN 3 SENTENCES



15 SEC. EXERCISE

The 15 seconds exercise will help you have an elevator speech ready whenever faced with an important gallerist, curator, collector or art critic*:

- ① *What is my work about? Describe the content of your work in one sentence*

- ② *Which formats do I use, where was/am I represented and what is my next upcoming show/event?*

- ③ *What do I want the gatekeeper to do with the information? (What to hand over: mini portfolio, business card, invitation card/folder?)*

Rehearse exercise in front of mirror at home



HOW TO COLLECT THE RIGHT COMBINATION OF FRIENDS

Running an artistic business takes a village and it takes much more to pay everyone in your management team. I therefore encourage you to go through this list to see if you have the right combination of friends in order for you to reach your goals – free of charge.



THE PROFESSIONAL PHOTOGRAPHER

Who is going to help you document your work or lent you expensive equipment for your next big video piece?



THE ACCOUNTANT

Who will look through the budgets of your funding applications?



THE LAWYER

You are a post-internet artist using material from the web, who is going to protect you when you run into copyright issues?



THE GRAPHIC DESIGNER

Who is going to correct the shabby work you did by trying to put your portfolio together yourself?



THE JOURNALIST

You will part take in a televised interview about the outrageous photography serie you did of car wrecks from brutal accidents. Who helps you prepare for the interview?



THE PHILOSOPHER

So you make minimalistic paintings. How ground breaking. Who is going to help you program a deeper meaning into your work? Invite a friend to write a difficult academic text on it



THE WEBDESIGNER

Your webpage is the most essential tool in your online marketing - so make sure your brand story is told right the first time. Ask a friend to help you.



HOW TO WRITE A CAPTIVATING PROJECT DESCRIPTION



Project descriptions are an artist's best friend. This is the text that will open the door to the funding of your dreams or which will help you get that key show at an important venue. This is how to set it up:

FRONT PAGE:

Title
Subtitle

Short description blur: What is the project about? Why is this the most important project to fund? Begin the blur with a strong first line that will draw the reader in **(MAX 50 WORDS)**

MAIN TEXT:

What is the project about? Where to link the content to? Who is participating? Which institution is co-oping? Who do you want to reach? **(MAX 700 WORDS)**

ALWAYS HIGHLIGHT WORDS/NAMES/PHRASES WHICH YOU WANT TO USE AS EYECATCHERS FOR THE JURY.

NB!

****JURIES ARE OFTEN BORED BY TEXT-ONLY DESCRIPTIONS. THEREFORE REMEMBER IMAGES! ALWAYS INCLUDE PROJECTSKETCHES , VIDEO STILLS ETC.****

**THERE IS A REASON
ART PIECES ARE
CALLED
WORK**

Noelia Mora Solvez



video still BIRDS

B I R D S

Fuglesang bærer lyden af frihed. Det er renhedens sang, komponeret som små klare, fine og uskyldige melodier, der kvirrer igennem selv den mørkeste nat. Det synes i hvert fald at være fænomenets betydning i populærkulturen. I Lennon/McCartneys klassiker Blackbird fra 1968 står fuglens sang igennem den dunkle nat som et billede på frihed, opstandelse og skæbne, mens den hvide due fungerer som et næsten uomgængeligt symbol for fred. Den amerikanske hvidhovede havørn virker som en slags maskot for frihed, og der er i Disney er en lang tradition for fugle med menneskelige træk, der tjener som budbringere eller hjælpere, alt imens de synger med skønne sangstemmer. Fuglen som kulturelt symbol spejler dens rolige og fredfyldte natur: En fri ånd, hvis skrøbelighed finder sin modvægt i dens sangs fredfyldte skønhed og renhed.

Men hvis vi skifter vores perspektiv blot en lille smule, så får vi et ganske andet svar på spørgsmålet om, hvorfor fuglen egentlig synger igennem den dunkle nat. Naturligvis synes vi, når vi sidder på en bænk i parken, at disse små stemmer er medrivende og appellerende. Men for fuglene selv er budskabet selvfølgelig afgørende anderledes:

”Jeg river dit hoved af og spiser dine ufødte børn.”

Og den mest uomgængelige:

”Hav sex med mig, hav sex med mig, hav sex med mig!”

Pointen her er imidlertid ikke, at der under den tilsyneladende skønhed ligger en form for brutal og skinbarlig sandhed – en rå realitet af en art. Nærmere gælder det, at selve fundamentet for skønhed synes at hvile på en slags projektion. Det er jo ikke fuglenes skyld, at vi vil have dem til at være vore symbol på frihed og renhed. Men måske fortæller dette forhold os noget afgørende om vores svært ideologisk ladede ideer; at de i høj grad har brug for en slags eksternt, tomt lærred, som forsvarsløst kan huse vores fantasier for at få dem til at opstå på den Andens felt overhovedet. Som for at give vores ideer den substantielle virkelighed de manglede, da de bare var vores egne.

Og måske er dette præcis den mangel, vi tager med os ind i dette rum. Ind i fuglenes rum. Den mangel som en mand møder i én af den græske essayist Plutarchs historier, da han efter at have plukket en nattergal uden at finde noget kød på den lille krop må erklære:

”Vox et praeterea nihil.”

”Du er blot en stemme og intet andet.”

Plutarch, *Apophthegmata Laconica*, 233a

Anders Ruby

B I R D S

The songs of birds carry the sound of freedom. They are a thing of serenity. Composed as clear, pure and innocent melodies that chirp through even the darkest night. At least that seems to be the meaning of this phenomenon in popular culture. In Lennon/McCartney's classic Blackbird from 1968, the singing of the bird through the dead of night gives rise to images of freedom, resurrection and destiny. The white dove stands as an almost eternal symbol of peace. The American bald Eagle remains a kind of mascot for freedom, while in Disney, there is a long and wide history of birds with human traits serving as messengers or helpers, while always singing in beautiful voices. The bird as a cultural symbol mirrors its calm and peaceful nature: A free spirit, whose fragility is counterweighted by the serene beauty of its song. A song of peace, tranquility and beauty.

But if we shift our perspective only slightly, we get a different answer to the question of why the bird is really singing in the dead of night. Surely we, sitting on a bench in the park, are intrigued by the appealing voices of these small creatures, while for the birds themselves the message is of course fundamentally different:

”I'll rip your head off and eat your unborn children.”

And the most usual of suspects:

”Please have sex with me, please have sex with me, please have sex with me!”

The point here is however not that underneath the apparent beauty lies a brutal and honest truth – a harsh reality of some sort. But rather that the very foundation of beauty rests upon a certain kind of projection. It is not the bird's fault that we want it to be our symbol of freedom and serenity. But this relationship maybe tells us something crucial about heavily laden ideological ideas; that they are indeed in need of a certain external empty canvas that can defenselessly accommodate our fantasies to have them arise in the field of the Other, as if to give them the substantial reality they were lacking when they were merely ideas of our own.

This, perhaps, is the precise lack we are bringing with us into this room. The room of the birds. The lack encountered by a man in one of the old stories by the Greek essayist Plutarch, who, after plucking a nightingale and finding nothing to eat on what little body it had, proclaimed:

”Vox et praeterea nihil.”

”You are but a voice and nought else.”

Plutarch, *Apophthegmata Laconica*, 233a

Anders Ruby



Video still. The nestlings. BIRDS



1 of the 4 cages



Video still. Granny bird. BIRDS



Video still. The manbird. BIRDS



The 6 eggs.

Jeg vil gerne takke

/Aarhus Filmværksted for deres økonomiske støtte og for at sende mig den rigtige vej.
/Aarhus Kommunes Kulturudviklingspulje for deres støtte.
/Aarhus Kunstakademi for at give mig plads til at skabe BIRDS og for at have vidunderlige og engagerede lærere, der har guidet mig gennem denne proces.
/KPs bestyrelse for at invitere mig til SPRING18 og finde en fantastisk mentor.
/Andreas Constantinou for hans vidunderlige performance og endeløse inspiration.
/Min mor Manuela Solvez Garcia for hendes performance, der efterlod os målløse i filmrummet.
/Min søn Alex for "frivilligt" at spille en klonet fugl.
/Jeppe Lyngaae for hans hjælp til at gøre mine ideer til virkelighed.

I would like to thank

/Aarhus Filmværksted for their financial support and for sending me in the right direction.
/Aarhus Municipality's "Kulturudviklingspulje" for their support.
/Aarhus Kunstakademi for lending me the space to create BIRDS, and for having wonderful and engaged teachers who have guided me through this process.
/KP's Board for inviting me to SPRING18 and finding an amazing mentor.
/Andreas Constantinou for his wonderful performance and endless inspiration.
/My Mum Manuela Solvez Garcia for her performance, that left us speechless in the film room.
/My son Alex for "volunteering" to be a cloned bird.
/Jeppe Lyngaae for his help in making my ideas become reality.

Ragnar Stefánsson



Circulatory System

Circulatory System (Kredsløbssystemet) er titlen på mine tre værker på SPRING18.

Titlen referer til et udsagn fra en nu afdød islandsk kunstkritiker og kunstner, Bragi Ásgeirsson. Han var også en af mine gamle kunstlærere. Nogle gange brugte han udtrykket "innri lífæðar myndarinnar" i sin kritik, hvilket kan oversættes til "billedets inde livs-ve-ner". Begrebet indebærer, at et kunstværk har et indre liv, som strømmer igennem det og er uafhængigt af, hvilket koncept der ligger til grund for det. Det skal ses som en modpol til det, som er for gennemtænkt, stramt og følelseskoldt. Så vidt jeg ved, definerede han aldrig begrebet nærmere, men hvis han mente, at et kunstværk ikke havde det i sig, så vidste man, at det ville få dårlig kritik i landets største avis.

Men hvordan ved man, om et kunstværk har et indre liv? Kan man flå det øverste lag af billedet – ligesom huden på en person – og se dets venestruktur? Hvordan aktiveres bil- ledets indre liv? Dør det, hvis værket bliver designet, tilpasset industrien eller fabrikeret på et industriværksted? Vil det dø, hvis man fjerner alt det personlige ud af billedet (eller er fravalget altid personligt)? Hvordan påvirker industrielt materiale det? Disse og lignende overvejelser har interesseret mig igennem min kunstneriske karriere, lige som de er det gennemgående tema for min deltagelse på SPRING18.

I mine malerier anvender jeg traditionelle midler som oliefarver, men også industrimate- riale som epoxy, kulfiber og Aramid-fibre.

Epoxy er et ekstremt slidstærkt bindemiddel, som bruges i fx lim, maling, fugemasser og tætningsmaterialer. Det består typisk af to komponenter, en binder og en hærder, som blandes sammen. Som regel bruger jeg epoxy, som hærdes hurtigt, hvilket medfører, at jeg ikke kan kontrollere resultatet for meget. Kulfiber er en kunstigt fremstillet fiber, som er meget stærk i forhold til sin vægt, og anvendes bl.a. til lette konstruktioner som fx i luft- fartsindustrien og konstruktion af proteser. Vi ser det også anvendt indenfor militæret og motorsport samt andre sportsgrene. Aramid-fiber derimod er en varmeresistent og stærk syntetisk fiber, som kan anvendes bl.a. i skudsikre veste og hjelme. Kulfibre og Aramid- fibre kan bindes sammen ved hjælp af fx epoxyplast. Inden og samtidigt med, at jeg tog min kunstuddannelse, arbejdede jeg som møbelsnedker og med at lave proteser. Min interesse for anvendelsen af industrimateriale og industrihåndværk stammer herfra.

Alle mine værker er eksperimenter. En undersøgelse af anvendelsen af industrimateriale og håndværk i forbindelse med traditionelt maleri og det spændingsfelt, der uundgåeligt opstår i dette møde. Det er mødet mellem tilfældighederne og det systematiske, det fø- lelsesmæssige og det konkrete, dybden og overfladen, det spontane og det forudsigelige, det levende og det døde. Selve processen er vigtig for mig, hvordan lag på lag af epoxy og olie danner en dybde i billedet. Kompositionen fastholdes ved hjælp af kulfibre og Aramid- fibre. Til sidst skærer jeg systematisk ind i billedet ved hjælp af en overfræser for at un- dersøge de indre lag og billedets "livs-ve-ner".

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Circulatory System

Circulatory System is the title of one of my three works at SPRING18.

The title refers to a statement from the now deceased Icelandic art critic and artist, Bragi Ásgeirsson. He used to be one of my art teachers. Sometimes he used the term "innri lífæðar myndarinnar" in his art critic, a term which may be translated to "the in- ner life-veins of the image". The concept implies that an artwork has an inner life that flows through it, independently of its concept. This is a counterpoint to anything that is too rational and non-emotional. As far as I know, he never defined the concept, but if his opinion was that this inner life was missing from a work of art it got a bad review in the largest newspaper in the country.

But how do you know if a piece of art has an inner life? Can you tear off the top layer of the image - like the skin of a person - and see its vein structures? How can the image's inner life be activated? Does it die if the work is overly designed, adapted to the industry or manufactured in an industrial workshop? Will it die if you remove all that is personal from the picture (or is the absence of the personal always in itself a personal gesture)? How is it influenced by industrial material? These and similar considerations have been focal points in my artistic career - and are also the general theme of my participation in SPRING18.

In my paintings I use traditional materials like oil paint but also industrial materials such as epoxy, carbon fibers, and aramid fibers. Epoxy is an extremely durable binder used in e.g. adhesives, paints, and sealants. It typically consists of two components, a binder and a hardener that are mixed together. I usually use epoxy, which dries quickly, leaving the final result slightly out of my control. Carbon fibers are artificially made fibers that are very strong in relation to their weight. They are used for lightweight con- structions, for example in the aerospace industry and in the manufacturing of prosthe- ses. It is also used by the military, as well as in motorsports and other sports. Aramid fibers, on the other hand, are heat resistant, strong synthetic fibers, which can be used e.g. in bulletproof vests and helmets. Carbon fibers and aramid fibers can be bonded together by using, for example, epoxy resin. Before and during my art education, I wor- ked as a furniturer maker and later I worked making prostheses. My interest in the use of industrial materials and industrial crafts comes from there.

All my works are experiments. An investigation into the application of industrial ma- terials and crafts to traditional painting and the tension that inevitably occurs in this meeting. It is the encounter between the coincidental and the systematic, the emotional and the concrete, between depth and surface, the spontaneous and the predictable, the living and the dead. The process itself is important to me, to see how layers of epoxy and oil form depth in the picture. The composition is held in place by carbon fibers and aramid fibers. At the final stage, I systematically cut into the image using a router to examine its inner layers and "life-veins".

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CIRCULATORY SYSTEM

Epoxy, olie og kulfiber på masonit og ramme af MDF
200 x 255 x 5 cm, 2017





CIRCULATORY SYSTEM

Epoxy, olie og Aramid / Kevlar fiber på masonit og ramme af MDF
200 x 255 x 5 cm, 2017





CIRCULATORY SYSTEM

Epoxy og olie på masonit og ramme af MDF
200 x 255 x 5 cm, 2017



SPRING

Epoxy og olie på masonit og ramme af MDF
180 x 130 x 5 cm, 2017 (ikke udstillet)



REALITY CHECK

Epoxy, olie og akryl på masonit og ramme af MDF
122 x 130 x 5 cm, 2017 (ikke udstillet)



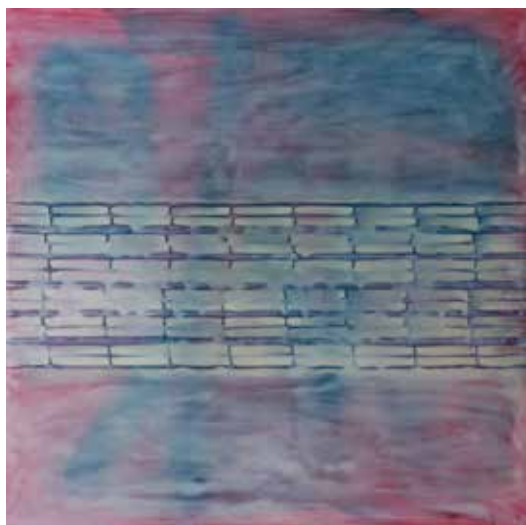
Uden titel

Epoxy, kulfiber, olie, akryl og spray på læred
100 x 100, 2017 (ikke udstillet)



Uden titel

Epoxy, olie, akryl og spray på læred
100 x 100, 2017 (ikke udstillet)



MILK

Epoxy, plast, akryl, spray og olie på læred
100 x 100, 2017 (ikke udstillet)



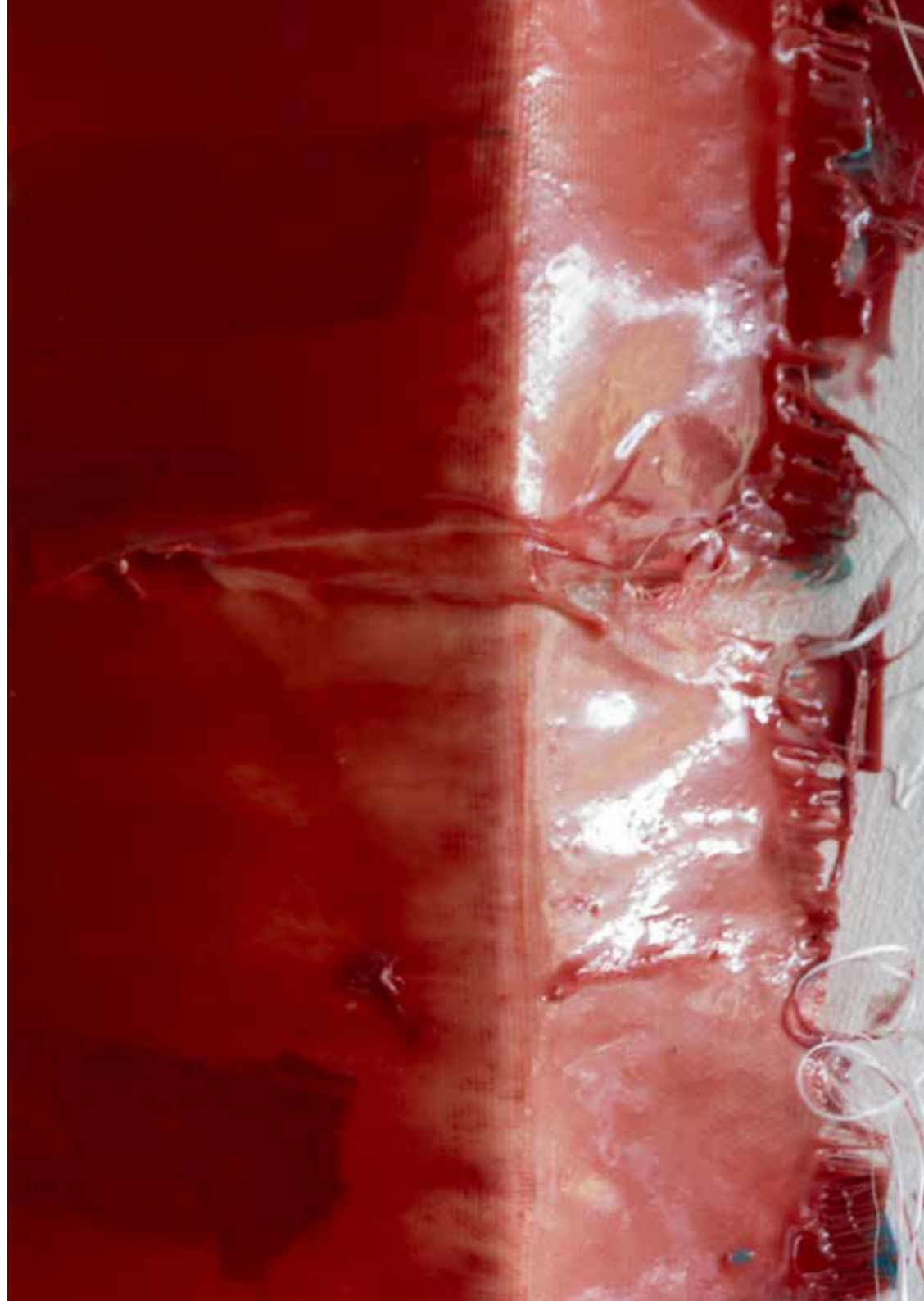
DARK MATTER

Epoxy, olie og akryl på læred
100 x 100, 2017 (ikke udstillet)



INDIAN RED, OR IS IT SITTING BULL?

Epoxy, glass fiber, akryl og olie på læred
200 x 150, 2017 (ikke udstillet)





THE FLOWERS WITHIN

Epoxy, glass fiber, akryl og olie på læred
200 x 150, 2016 (ikke udstillet)



SPRING18 værktegnelse

METTE RIISE

- A. How to Build an Artist Brand
- tutorial by Mette Riise

NOELIA MORA SOLVEZ

- B. Birds
Installation, video, æg mm.

RAGNAR STEFÁNSSON

- C. Circulatory System (Kredsløbssystemet)
Epoxy, olie og Aramid / Kevlar fiber på masonit og ramme af MDF.
- D. Circulatory System (Kredsløbssystemet)
Epoxy, olie og kulfiber på masonit og ramme af MDF.
- E. Circulatory System (Kredsløbssystemet)
Epoxy og olie på masonit og ramme af MDF.

