



« Exhibitions' Ruins / Emotional Landscapes »

« Tilfinningalandslag (rotnandi sýning) »

With / Sýningin er unnin á grunni verka frá eftirfarandi listamönnum Birgir Andrésson, Stefan Brüggemann, Nicolas Garait, Loris Gréaud, Elin Hansdóttir, M/M (Paris) & Gabriela Fridriksdóttir, Gustav Metzger, Jeremy Millar, Francois Morellet, Olivier Mosset, & Claude Rutault.

An exhibition by / Sýningarstjóri Mathieu Copeland.

At the SAFN Collection / Í Safni; samtímalistasafni, Reykjavík, 17/03/2007 – 12/05/2007

Opening reception, Saturday the 17th of March, 18.00 - 20.00 / Opnun: Laugardaginn 17. mars kl: 18:00 – 20:00

« A birds eye view of the bank of England », drawing by Joseph Michael Gandy, 1830, Courtesy of the Sir John Soane's Museum



POURQUOI PAS?
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« Color Proofs #2 », Birgir Andriússon, 2006, dimensions: 100cm x 60cm

« **Exhibitions’ ruins** / **Emotional Landscapes** »

Some notes,

« Exhibitions’ ruins / Emotional Landscapes » is a discursive exhibition on the nature of exhibitions, or rather on what remains of exhibitions; Somehow a necrophagous & cannibal exhibition – not only is this exhibition composed of remains, or fragments, of exhibitions, but it feeds itself from these.

The artworks are as many autonomous elements that articulate themselves around their past histories, past moments of exhibitions. Assembled, they generate an exhibition constituted of elements that fundamentally belongs to itself, literally creating its support structure.

To use a common analogy, as opposed to the idea of a ghost, here we only deal with a shell, the rests of a decomposing corpse. Here the exhibition is constituted of remains, here only the exhibition remains. An exhibition that becomes the shadow of a corpse, the corpse becoming its form. Similar to a constant expectation, this temporary recreation

of diverse exhibitions uses bribes of the past as as-many fundamental elements for an exhibition to come. Similarly

to decomposition being an

active process, the artworks that compose the exhibition are as many invitations to engage with the landscape they contributed, and contribute, to form.

These emotional landscapes, these artworks are somehow referent to imaginary (or extinguished) landscapes. These environments refer emotionally changed refer

to the creation of abstract environments, landscapes that reveals themselves as we are presented with them. Illusory as they are personal and mental, these moments characterise all the reactions that we experience when confronted to this temporary grouping of art works (an exhibition) – artworks that constitute an exhibition that embodies itself in the mind of the one who sees it. Each artwork draws a part of the environment of an exhibition, and further more offers an environment in itself.

« **Des Ruines d’Exposition / Paysages Emotionnels** »

Quelques notes,

« Des Ruines d’Exposition / Paysages Emotionnels » est une exposition discursive sur la nature des expositions, ou plutôt sur les restes des expositions ; En somme une exposition nécrophage et

cannibale – non seulement est-elle constituée de restes ou de fragments, mais elle s’en nourrit – ces restes devenant les bases de sa propre construction.

Les œuvres sont autant d’éléments autonomes qui elles-même s’articulent autour d’histoires passées, des moments d’expositions. Regroupés, ils forment une exposition constituée d’éléments qui lui sont propre, au sens littéral, c’est à dire qui sont son propre support.

Pour reprendre une analogie commune, à l’opposé de l’idée de fantôme, ici il ne s’agit que d’enveloppe, les restes d’un corps en décomposition. Ici l’exposition n’est que reste, l’exposition n’est qu’en reste. Une exposition qui devient comme l’ombre d’un corps, cette ombre faisant corps. A l’image d’une attente constante, la

recreation temporaire de diverses expositions utilisant des bribes du passé sont autant d’éléments fondateurs d’une exposition à venir. Tout

comme la décomposition est un processus actif, les œuvres qui la composent sont autant d’invitations à considérer

les paysages qu’ils ont contribué, et contribuent, à former.

Des paysages émotionnels, ces œuvres sont des référents de paysages imaginaires (ou disparus). Ces environnements

émotionnellement chargés renvoient à la création d’environnements abstraits, des paysages qui se dessinent lorsque ceux-ci nous sont présentés. Illusoires car personnels et mentaux, ces moments caractérisent la somme des réactions dont on fait l’expérience lorsque l’on est confronté au regroupement temporaire d’œuvres (l’exposition) – des œuvres qui constituent une exposition qui prend corps dans l’esprit de celui qui la voit. Chaque œuvre dessine une partie de l’environnement de l’exposition, et bien plus, offre un environnement en elle-même.

« **Tilfinningalandslag (Rotrandi Sýning)** »

nokkrir punktar

Tilfinningalandslag (Rotrandi Sýning) (e. Exhibitions’ ruins/Emotional Landscapes) er sýning sem vinar um og fær okkur til að hugsa um og fjær okkur til að öllu heldur, eðli rotunnar; einskonar mannætusýning, sem er ekki aðeins byggð á bútum frá fyrri sýningum heldur nærst á verkum þeirra og umfjöllunarefni.

Líkt og margir sjálfstæðir hlutir, sem skýrast af sögulegu samhengi sínu, þá eru listaverkin á sýningunni fulltrúar líðinna stunda fyrri sýninga og bera í sér anda þeirra. Séu þessi verk sett saman, þá myndar þau sýningu, sem óðlast sinn eigin, sérstaka anda.

Ólíkt því þegar við tölum um anda einhvers, í mekingunni draugar eða skuggi þess sem var, þá notast þessi sýning við skel þess sem var; sýnilegan hluta þess, leifar rotrandi Hks...

Þetta landslag tilfinninganna, þessilistaverk, vísaá einhvern hátt til ímyndaðs (eða eyðilegs) landslags. Þetta umhverfi er tilfinningalega hlaðið og vísar til sköpunar

á óhlutbundnu umhverfi, landslagi, sem afhjúpar sig um leið og það er boríð á borð fyrir okkur.

Sýningin hlutgerir löngunina til að sameinast aftur náttúrunni, líkt og þróun lífs fyrirskipar, að því gefnu að allt haldi áfram að þróast. Sýningin kallar sjálfa sig fram, innhaldsefni hennar eru sjálfþær, upprunin í samsuðu annarra frumefna. Sýningin fellar um aðra sögu en þá sem sést og endurspeglar ekki skoðun höfundarins; sýningastjórans. Ferlið skapar sig sjálf jafnmikið og það er skapað. Afturð þess er svo ný sköpun; umhverfi sem skapar óhlutbundinn og nautnafullan heim, tilfinningalandslag.

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