

Entangling

The format of this show is in a way the opposite of a reductionist cave. It is not an attempt to look at things from a distanced academical viewpoint separated from world. And, there are no map to guide you through the exhibition. I think it is important to get lost on purpose some times, as a way of discovering new things.

My focus as a curator of this show, is close dialogues appearing between objects that to begin with is reflecting on, and talking about a great variation of themes. Objects that in the first place do not seem to have any connections between them. The artists involved has chosen for themselves what they wanted to bring to the dialogues.

A group show without a theme, reflects the variations of individual interests and different perspectives. The same way as the society as a whole, never sees things from one point, or never even look at in the same directions. (Here one can stop and question the way I have used the artworks in constructing dialogues. Is the artist then being a tool for my dialogue-construction? What is happening to the artworks when new layers are added from the works surrounding it? Is it possible to speak/reflect on what you think is important when the art pieces in a way become a part of *one* installation work?)

Maybe a group show like this can reflect some of the colliding, crossing and tangelling of co-existences, possibilities and complexities of the world we live in to day.

You can't be lost if you don't care where you are.

A small room can connect multiple universes.

Brynhild Winther

The artists involved are:

Charlotte Jonsmyr, Martin Strähle, Dafna Staretz, Hanne Maren Meldahl, Belia Winnewisser, Laurie Lax, Noëlie de Raadt, Susanne Quist, Lucila Mayol, Renate Synnes Handdal, David Breida, Sigrid Fivelstad, Sara Plantefève-Castryck, Anita Rufus Pamer, Anna Gruneau, Ruben Eikebø, Anniken Jøsok Hessen, Iben Isabell Krogsgaard, Robin Everett, Marianne Toppe, Ariadne Iribarren Irigoyen, Floriane Grosset