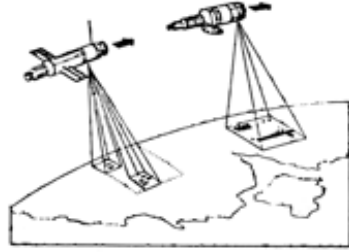
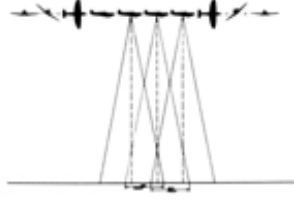
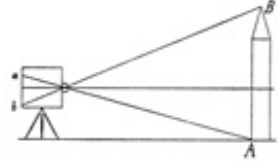


Ways of Unseeing



Lundskonsthall



16
21
-

september
januari

2023
2024

or meaning in the sculptures, but not necessarily settling on a particular fixed definition.”²

En och en annan is a series of five sculptures that was produced specifically for the exhibition *Ways of Unseeing*. One of these sculptures has been placed horizontally on the gallery floor, which means that it is perhaps best viewed from the gallery’s mezzanine.

Chica chica boom boom boom is a short film in which two children perform a clapping game. Like Jacobson’s sculptures, this game is both obviously rooted in a structure that provides its direction and rhythm and very much open to different interpretations. In *Bild för bild, side by side*, the gestures of *Chica boom boom* have been – somewhat comedically – translated into a series of wooden reliefs that hang on the wall. The two works are obviously related in terms of their contents, but the artist has not permitted either of them to explain the other.



Patricia Morosan

Born 1984, lives and works in Berlin, Germany.

Re/turn, installation, 2016–present.

M/OTHER, artist book, p. 236, 2023.

Re/turn is a series of works that is under continuous development. The conceptual basis for this project is the paradoxical relationship between proximity and distance in photographic images. This is a subject that Morosan often revisits in her artworks. Many of the photographs in this series depict members of the artist’s own family, or places that she left a long time ago. Morosan has stated that she views photography as a means of reaching the gesture beyond the picture, which she thinks of as “a crystal of personal memories”.

At Lunds konsthall, she presents a newly produced part of *Re/turn*, which addresses both her relationship with her mother and her mother’s heart condition, which was discovered in 2017. The installation blends materials that are immediately related to her parents (pictures of them together, and a digitised Super 8 film of her father’s hands holding a fish) with subjects more loosely connected to her family (such as a dandelion in her parents’ garden). It also features printouts of electrocardiograms that chart her mother’s heart activity during a 24-hour period, and a sequence of 24 scanned frames (one second) from a Super 8 film of the artist’s hand.

The number 24 has a specific meaning here, as it is the conventional number of frames used for a second of analogue film, but also a sequence of life, the number of hours in a day. These approaches to the division of time (the time of day, the motion of film) allow us to capture and return to a moment, over and over.

The artist’s book *M/other* is shown alongside the installation. This book consists of the first nineteen minutes of the same electrocardiogram that is installed on the walls of the gallery space, over which the artist has written a poem in the form of a spell.



Magnhild Øen Nordahl

Born 1985, lives and works in Bergen.

Spoilboards, acrylic plaster reliefs, 2023.

Ting for handa (Things at Hand),
3D printed acrylic plaster sculptures, 2022.

Magnhild Øen Nordahl is showing two series of works in this exhibition. The newly produced

sculpture series *Spoilboards* consists of casts of baseplates from six different CNC cutting machines from different workshops in Norway (one of these is the collective workshop Aldea, which the artist herself was part of co-founding). The machines cut out patterns and profiles in different materials after being programmed by a computer. The baseplate itself bears traces of all the different projects that the machine has been used to realise in the workshop. These traces are layered on top of one another in a composition that can be regarded as a joint creation of the artists, the machine, the software, and the workshop managers.

Ting for handa was developed as a part of Nordahl's doctoral project *Unmaking Abstractions*, which explores abstraction in 3D modelling processes and was presented to the Faculty of Fine Art, Music, and Design in Bergen. When an object is 3D scanned, much information is lost in the process. The shapes remain, but all scents and cultural dimensions are gone. The sculptures in this work were first 3D scanned by the engineer Sirisha Shashikanth while she was learning to use a new scanner at her workplace, CGISimulations Ltd. The artist then used the scans as models for casting acrylic plaster sculptures. The sculptures are shown alongside a video interview with Shashikanth, in which she tells Nordahl about the different objects that happened to be nearby, and thus ended up being scanned while she was learning to work with the company's new machine.

The two works included in the exhibition represent clear examples of Nordahl's fascination with the (often overlooked) aesthetics of industrial production and science. They also pose questions about what happens to the human capacity for cognition and conceptualising the world when old modes of production are replaced by new ones as we enter the post-digital age. Also contested in

this transition are the rights of access and creative freedom – who will end up controlling or being granted access to the tools that will shape our future environments and define their functionality?

Elske Rosenfeld

Born 1974, lives and works in Berlin, Germany.

Elske Rosenfeld, *Archive of Gestures: Standing Still (Standing Man/Centers)*, video installation, 2022–23.

Standing Still (Standing Man/Centers) is a two-channel installation that is part of Elske Rosenfeld's ongoing project, *Archive of Gestures*. It revolves around two images of the protest of the “Standing Man”, Erdem Gündüz, during 2013's time of civil unrest in Turkey. These demonstrations began as a protest against the urban development plan for the Gezi Park area near Taksim Square in Istanbul. The authorities planned to replace the park with a shopping centre housed in buildings that were designed as replicas of the Ottoman Empire's military barracks, which had once stood at the site. The riots and demonstrations – which ended up successfully preventing the development of the land – spread and grew into a broader protest movement against the government and its policies. Gündüz, a dancer and choreographer, protested by standing absolutely still in Taksim Square for eight hours.

Rosenfeld's work “reanimates” two still images of Gündüz's act of standing still by filming them with a handheld mobile phone camera for 23 minutes. The duration of twenty-three minutes is in turn a reference to the length of artist Vito Acconci's 1974 video work *Centers*. In it, Acconci points towards the centre of the camera lens for that length of time.