

Shifting Views delves into diverse artistic expressions connected by an exploration of transformative perspectives. Across various mediums, artists navigate the intricate world of layered compositions—be it the visible layers on canvas and sculpture or the metaphorical depths within conceptual frameworks. From deliberate manipulations of perception to symbolic resonances carrying hidden layers of meaning, the works on display open the multifaceted nature of interpretation. The exhibition title serves as both a guide and a conceptual anchor, encouraging viewers to engage with the evolving realm of multiple possibilities. *Shifting Views* leads us into a space where meaning is shaped by the interweaving of tangible and abstract dynamics, revealing a discourse on the interplay of the visible and non-visible.

A message made up of thirty thousand letters. Neither alive nor dead, we have looked into the empty sockets of a face made up of superimposed masks, forming together the enormous chain that moves the gears of the days. These have been iron moments: the rapid realization of a biological phenomenon that at first seemed abstract, numerical and distant but that quickly became global, until it became a local, familiar and even corporeal political event. In each of these days we have been subjected to a turbulent dance of figures that rise and fall affecting or saving us from being devoured by the serpent of the days. We have built a monument dedicated to horror.

Is a sad case with a nice smile, a natural gaze, but an hypocritical face. How can you live alone? Show it/ hide it. Please be real! You look so artificial. How can you make love without becoming an ordeal? I should give you my password. Now we better shut it down. We are happy when alone, we aren't made for one another, our smiles aren't the hottest, our love is unreal. Show it/ hide it. Yours is a funny case, with a fake smile, an artificial gaze and always a masked face. I wonder how you can live! Show it/ hide it. Please be real. You should be left alone, locked down without your phone. Can you love someone with a real life? With a long story to scroll

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CARLOS AMORALES

Fragmented Typefaces 12, 2022

Oil on linen

160 x 120 x 2 cm

(62,99 x 47,24 x 79 in)

(Inv# CAm 22 016)

Carlos Amoraes' *Fragmented Typefaces 1-12* is a series of paintings created by applying multiple layers of oil stick on stenciled canvas, resulting in a unique fusion of typographical text and painting technique. These works showcase irregular patterns derived from encrypted alphabets, intentionally obscuring "readable" prose poems that recount autobiographical events. The deliberate interplay blurs the boundary between legibility and illegibility, presenting a compelling narrative of fragmented meaning within Amoraes' artistic exploration.

CARLOS AMORALES

Fragmented Typefaces 03, 2022

Oil on linen

160 x 120 x 2 cm

(62,99 x 47,24 x 79 in)

(Inv# CAm 22 007)

is a sad case with a nice smile, a natural gaze, but an hypocritical face. How can you live alone? Show it/ hide it. Please be real/ You look so artificial. How can you make love without becoming an ordeal? I should give you my password. Now we better shut it down. We are happy when alone, we aren't made for one another, our smiles aren't the hottest, but love is unreal. Show it/ hide it. Yours is a funny case, with a fake smile, an artificial gaze and always a masked face. I wonder how you can live. Show it/ hide it. Please be real. You should be left alone, locked down without your phone. Can you love someone with a real life? With a long story to scroll





Beneath the surface, Tove Storch's sculptures pulsate with constant development, transforming poised structures into anticipation. The tangible objects balance material intelligibility with the force of physical matter, embodying potentiality. Storch acts as both witness and accomplice in this metamorphic process, connecting her installations through a red thread. Explaining bold material combinations and an intuitive, emotive nature, her creations authentically occupy space, revealing meaning and fostering non-verbal understanding with each artistic gesture, whether through addition or subtraction.

TOVE STORCH

Untitled, 2022

Silk, plexiglas

220 x 95 x 110 cm

(86,61 x 37,4 x 43,31 in)

(Inv# TS 22 078)





Gardar Eide Einarsson's *Permanent Green Light* continues the artists' exploration of covering the canvas, aligning with his *Fluorescent Pink* and *Stainless Steel* series. Emphasizing color as both the "found" element and title, it embodies a spirit of limitless possibilities. The green hue evokes a "green screen," symbolizing an empty space ready for any desired image. Einarsson engages with found materials, contemplating images' role in interpellating individuals. His work explores personal liberty, belonging, and propaganda's impact on ideological systems. Using diverse media, he navigates the tension between personal freedom and societal inscription with deadpan humor, aware of contemporary art's institutional context.

GARDAR EIDE EINARSSON

Permanent Green Light, 2022

Acrylic, gesso and graphite on canvas

220 x 180 cm

(86,61 x 70,87 in)

(Inv# GEE 22 018)





With *Sincerely yours*, Rebecca Lindsmyr explores diverse facets of the written signature, treating it as both symbolic expression and a bureaucratic, political, and social marker of subjectivity. Engaging in a nuanced negotiation between expressivity and readability, Lindsmyr deliberately deconstructs her own gestures, spanning childhood drawings to legal documents, while examining the border between language and art. The work probes the complex relationship between the signature and notions of 'the self,' exploring its invocation in painting and its pivotal role as a core signifier of authenticity and value.

REBECCA LINDSMYR

Sincerely yours, 2023

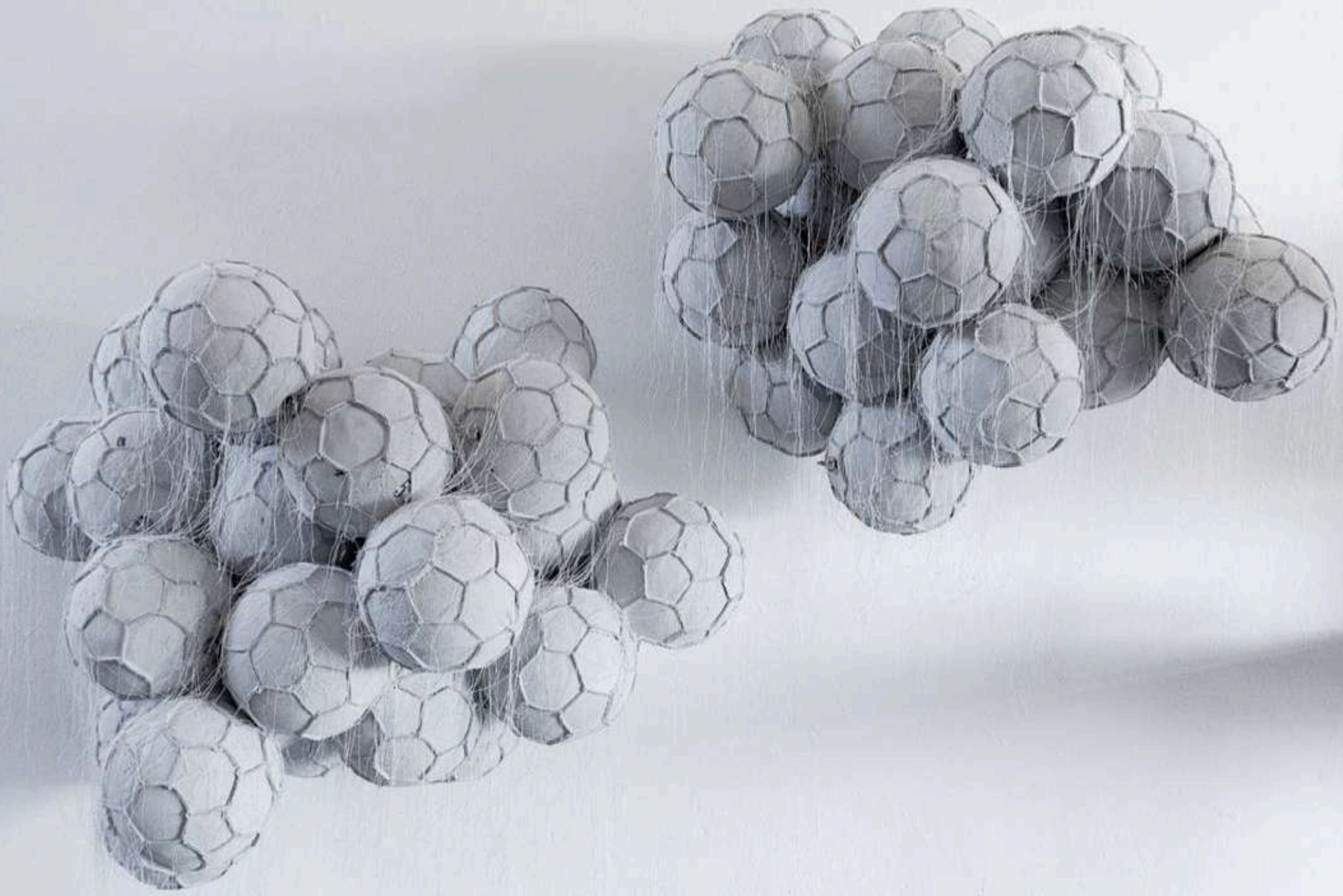
Oil on canvas

230 x 150 cm

(90,55 x 59,06 in)

(Inv# RLi 23 003)





Stitched-together leather soccer balls are hanging from the gallery ceiling, forming cloud-like sculptures. The suspended clouds in Dario Escobar's installation prompt reflection on industrial objects, transforming repeated soccer balls into a sculptural configuration reminiscent of supermarket displays. Escobar's exploration extends beyond individual ready-mades, focusing on the collective impact of sporting equipment in contemporary sculpture. This series, rooted in the accumulation of merchandise, serves as a lens for examining globalism and its multinational manifestations through the context of sports.

DARÍO ESCOBAR

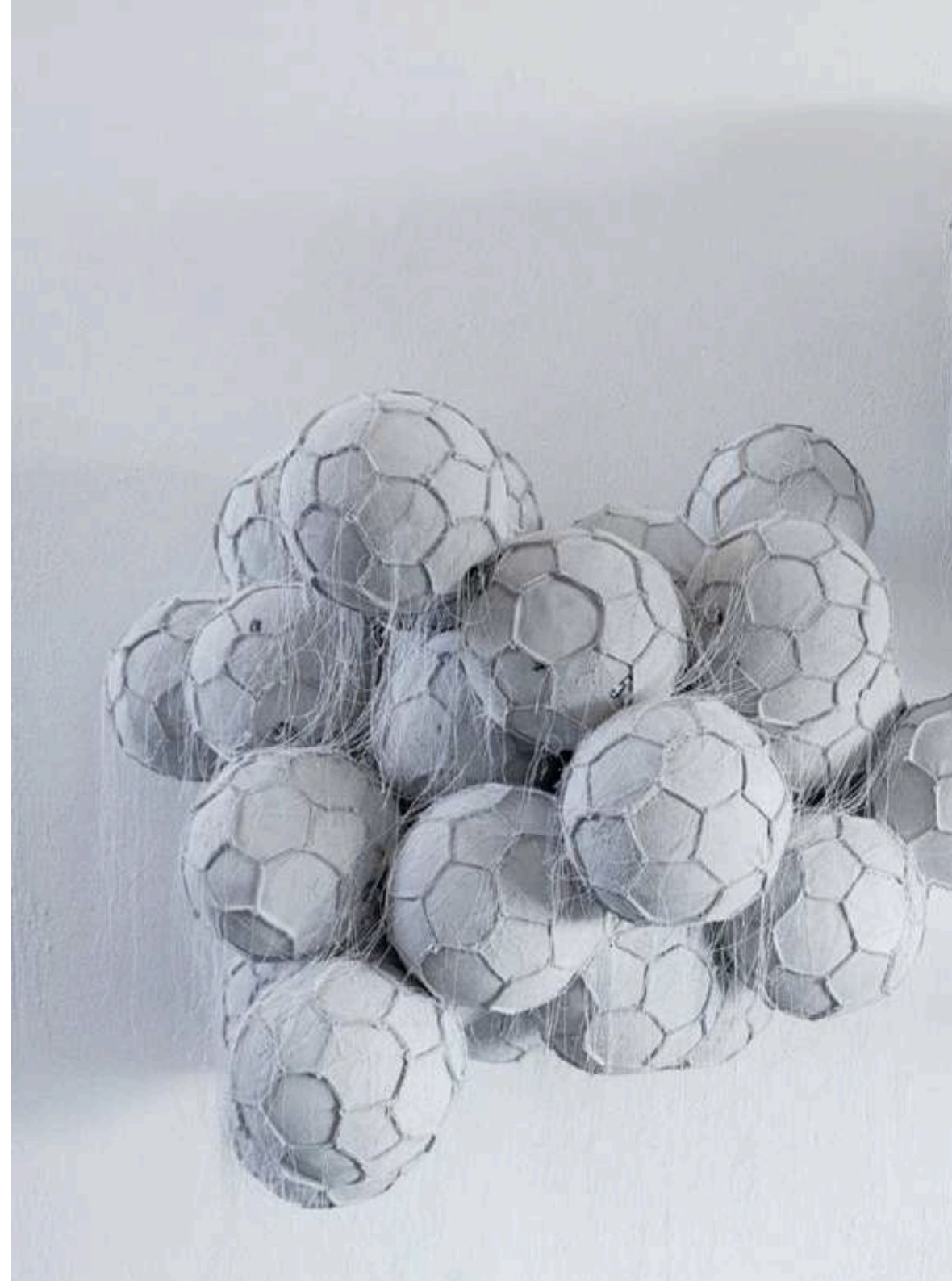
Obverse & Reverse XXXI, 2017

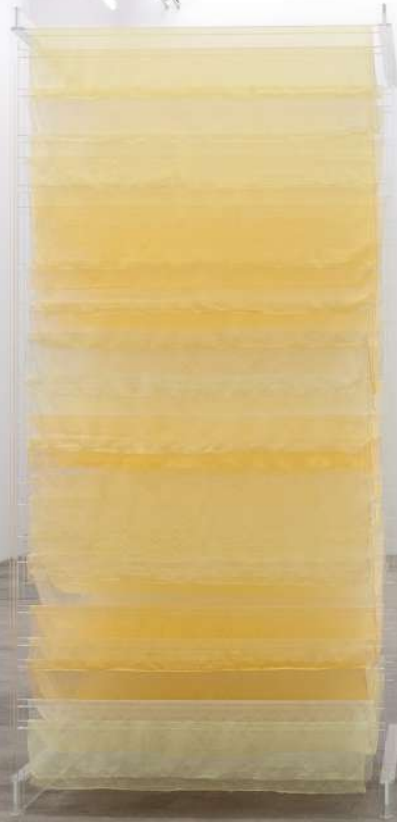
Leather, nylon, polystyrene, stainless steel

140 x 185 x 64 cm

(55,12 x 72,83 x 25,2 in)

(Inv# DE 17 001)





A message passed about thirty
thousand years. No one drives
northward. We have looked into
the empty sockets of a face
wearing a superimposed
mask, joining together the
enormous chain that moves the
gears of the days. There have
been iron moments: the rapid re-
alization of a biological phenom-
enon that at first seemed ab-
stract, numerical and distant, but
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Is it said, casual with a false smile, a
natural gaze, but an hypocritical
face. How can you live alone?
Show it/ hide it. Please be real!
You look so artificial. How can
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Jone Kvie's *Seven Meteors* depicts the artist's exploration of understanding the world and our place in it, delving into the means and limitations of sculpture. His mise-en-scène of objects sparks multiple associations, evoking uncertainty and defying a fixed narrative. The artist examines natural phenomena, including meteors and star clusters, translating them into sculptures that evoke the unknown. Despite inconclusive relationships to source materials, Kvie strives to distill complex concepts into tangible forms. Kvie considers both structural properties and the poetic potential of materials, creating sculptures that transcend immediate presence and explore the intersection of art and science.

JONE KVIE

Seven meteors, 2023

Painted jesmonite

Work in seven parts.

Variable sizes from:

9 x 10,5 x 7,5 cm (3,54 x 4,13 x 2,95 in)

to 25 x 21 x 24 cm (9,84 x 8,27 x 9,45 in)

(Inv# JKv 23 005)





Encased in acrylic glass displays, we find the *Invisible Sculpture* of Charlotte Brüel, meticulously screened in the synthetic plastic case resembling indestructible greenhouses. Brüel's recent works intricately explore the interplay between nature and human influence. Her works evoke elements of absurdism, reminiscent of the theatrical trend that emerged post-1945. Observing her showcases with minimalist, symbol-laden contents, they resemble diminished theatrical scenes. The comparative gaze emphasizes the nonverbal, sensual experience underscoring the works' simple complexity. Brüel's ever-evolving sculptures form a life's work that seamlessly intertwines with life itself, inviting the viewer into a captivating dialogue.

CHARLOTTE BRÜEL

Invisible sculpture

Bifurcated sculpture, 2022

Acrylic plates 5 and 6 mm, acrylic tubes

(2,5), gold base and ultramarine blue with

zinc white color pigment

46,6 x 36 x 76 cm

(18,35 x 14,17 x 29,92 in)

(Inv# CBr 22 010)







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In the intricate realm of color perception, Mads Gamdrup immerses himself in a lifelong exploration, departing from conventional categorizations. Beyond stimulating photoreceptor cells, he delves into colors' memory-triggering power and diverse experiential dimensions. *Dark Burnt Sienna* explores monochrome color, probing its artistic potential in material and psychological connections. Utilizing raw pigments, Gamdrup transforms color into a tangible substance with abstract qualities, inviting diverse interpretations and expanding visual expression boundaries.

MADS GAMDRUP

Dark Burnt Sienna, 2023

Pigment and linseed oil on canvas

180 x 220 cm

(70,87 x 86,61 in)

(Inv# MG 23 005)





