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SOFT SPOT

March 6 - April 6 2008

Opening reception: Thursday March 6, 7 PM

Magdalena Abakanowicz (PL)
Caroline Achaintre (FR)
Boris Achour (FR)
Franziska Furter (CH)
Karl Larsson (SE)
Lars Laumann (NO)
Bella Rune (SE)
Mikkel Wettre (NO)

Curator: Marianne Zamecznik

Soft Spot is about sensitivity, being thin-skinned, having a weakness, a sentiment, a fondness - a soft spot - for something. This exhibition investigates a quite unidentifiable notion; feelings. Feelings are subjective experiences, complex sensations usually difficult to describe. The works in the exhibition offers different ways into this intangible psychological matter. Alternately, they share formal physical qualities that are pulling into different directions; a sort of radical display of tactile softness.

"Carrè 1 was created it in the sixties. I was fascinated by weaving as a possibility to create the object from its very beginning with responsibility for every detail. I loved the fact that it is like tree bark or broken stone, that it can open its body like breathing shells in the warm, pacific sea or like a growing flower opens the soil to grow and to flourish. The soft woven object has many meanings, creates multiple associations. This work belongs to a large group of works I created at that time that were called after my name, Abakans - soft sculptures. My work changed, it became figurative, sometimes abstract, but it is still based on my admiration for nature, for its mysteries and power".

Magdalena Abakanowicz

I grew up with Magdalena Abakanowicz work, *Carrè 1*. It was the starting point for this exhibition and is one of my "soft spots"; it represents not only my childhood but my first acquaintance with abstraction, materiality and sincerity of form. I wanted to connect her work with works by artists from my own generation that approach their work with the same sincerity.

Monstera by **Franziska Furter** is a paper version of a plant from the tropical regions of the Americas – its name derived from the Latin word for "monstrous" or "abnormal". The paper sculpture is suspended in the air from thin nylon threads. While the sculpture is very light and fragile, it simultaneously holds an intimidating darkness. The horrific deformity is just below the paper's surface, threatening to jump out. Natural shapes are also present in **Mikkel Wettre's** geometric abstractions; *Holy Mountain* appears in micro-view as snowy mountains or alpine glaciers. While the crystalline shapes resembles mineral structures, the monotonous surface mathematical pattern reflects the basics of

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a model. *Holy Mountain* also resembles the rigid shape of wet towels, and they appear as stylized results of gravity.

For two years now, **Boris Achours** work has been taking the form of a series (like a TV series) entitled *Conatus*, the Spinozian philosophical concept, which puts forward the idea of desire as a motivational force and the fulfillment of being through action. The works in this series can be considered as characters, which develop and modify their characteristics throughout time. The work he is showing at Soft Spot is *Conatus : Yes*, a mobile and its title, which is a piece in itself. His sculptural works are often made out of non-precious materials, like isolation material, neon-tubes, nylon rope, wood and spray paint.

Caroline Achaintre explores formal representations existing between the abstract and the figurative in her hand-tufted works. *Nose* is like a disfigured mask or face with a non-specific appearance emerging from the heavy, woolen material. She appropriates forms and adds distortion which comes down to an obscure aesthetic where the only possible representation of the object is through its dissolution and disfiguration. The works asymmetric shape and considerable size offers a physically powerful presence exclusive to this medium.

Bella Runes work *Hung Out* is an enormous chain made out of brown Persian lamb connecting two sides of a corner. While the furry sculpture has a distinct graphic shape, it's also has anthropomorphic qualities, presenting itself like a sad amputated limb. However, the giant chain has a cartoonish cheerfulness that wrestles the work's physical serenity.

Karl Larssons work *Soft Spot Revisited* is about the floating moment when one feels a potential that can be described as God-like. Larsson explains this moment as a "sudden feeling that is both liberating and isolating in the sense of the impossibility of communicating it or transfer it to somebody else." *Soft Spot Revisited* is based on a translation of Fernando Pessoa's book "Livro Do Desassossego" (The Book of Disquiet). According to the artist, the translation of the text from Portuguese to English offers the same challenge as communicating the feeling described above.

Lars Laumanns installation *Take your silverspoon and dig your grave* is a citation from the Fleetwood Mac song "Gold Dust Woman". The work is a tribute to another installation by the artist, *The Tent of a 1000 Fleetwood Macs*, itself a tribute to Fleetwood Mac tribute bands. The work *The Tent of a 1000 Fleetwood Macs* was lost when transported from an exhibition and thus this new work is a way of honoring the lost work. In the new piece Laumann has also included a quilt his mother made in the seventies, four hand-painted tambourines and a video documenting the previous work.

Marianne Zamecznik

For more information see www.projekt0047.com or contact Marianne Zamecznik (Email: marianne@projekt0047.com or cellphone: +47 41 12 76 01)

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