

# Annual review 2019



Dear friends,  
Thank you for making 2019 a great year at Åplus.

Åplus is a gallery that is committed to two things: to make high-quality exhibitions by emerging artists, and to bring people together.

We are delighted to have collaborated with so many great persons this year — artists, collectors, curators, critics and art lovers. You are an essential part of the gallery.

It's a great gift to work together with such outstanding artists such as Andi Fischer, Roman Gysin, Christin Kaiser, Alexi Kukuljevic, Simon Modersohn, Kim Nekarda, Philip Newcombe, Jessica Pooch, Patric Sandri, Henry Staschik and Henrik Strömberg.  
We also would like to express our deep gratefulness to all the collectors and consultants that have supported our practice over the years.

We wish you all a merry christmas and a happy new year.  
Hope to see you soon!

Best  
Hagen Schümann



Some notes on  
Arna Óttarsdóttir  
A Soft Power  
*by Katharina Wendler*

Although the textile works and drawings by Arna Óttarsdóttir shouldn't necessarily be interpreted as being intentionally predefined or political, the exhibition title 'A Soft Power' aims to open up a number of possibilities to view her art in the light of connotations commonly or uncommonly associated with the given term(s).

Softness.

A lack of hardness; the quality of being gentle and not loud or forceful; the quality of being weak.<sup>1</sup>  
Not hard (changing shape easily, not stiff or firm, less hard than average),  
not rough (smooth and pleasant to touch),  
without angles/edges,  
not too bright, in a way pleasant and relaxing to the eyes (light/colors),  
not strong or violent,  
not loud (usually pleasant and gentle),  
sympathetic (kind and sympathetic; easily affected by others),  
not strict (not strict or severe),  
crazy (stupid or crazy),  
not tough (wanting to be safe and comfortable).<sup>2</sup>

Power.

The ability to control or effect people or things,  
[in people] the ability or opportunity to do sth / a particular ability of the body or mind / all the abilities of a person's body or mind,  
the right or authority of a person or group to do sth,  
[in compounds] the strength or influence in a particular area of activity / the influence of a particular thing or group within society,  
the strength or energy contained in sth,  
a good or evil spirit that controls the lives of others.<sup>3</sup>

Soft Power.

The term soft power, first introduced in 1990 by political scientist Joseph Nye (US), is used to describe a form of power relation or a style of leadership – especially in foreign policy making and international relations – putting at its base the use of positive attraction and persuasion to achieve collaboration and/or recreation of a set example. It employs the ability to shape other peoples' preferences and actions through appeal and attraction rather than coercion, command, or threat (Hard Power).

When asked “What is soft power?”, Nye delivers the following explanation: “Power comes in many guises, and soft power is not weakness. (...) When you can get others to admire your ideals and to want what you want, you do not have to spend as much on sticks [threats] and carrots [inducements] to move them in your direction. Seduction is always more effective than coercion.”<sup>4</sup>

He continues: “Soft power rests on the ability to shape preferences of others. (...) In a [personal] relationship, power does not necessarily reside with the larger partner, but in the mysterious chemistry of attraction. (...) Soft power is more than just persuasion or the ability to move people by argument, though that is an important part of it. (...) Simply put, in behavioral terms soft power is attractive power.”<sup>5</sup>

In order to engender cooperation, soft power calls on shared values and currencies such as attraction, admiration, justness, seduction, empathy, even love. In politics, the soft power of a nation builds on three pillars, namely culture, political values, and foreign policy.<sup>6</sup> As opposed to other forms of power, it seems to have almost exclusively positive connotations, taking into account resources which might not be quantifiable or objectifiable but which are on the other hand perceptible, sensible, and, well, soft.

In this context, the soft power within the artworks of Arna Óttarsdóttir may lie in their combination of a quite literal softness (the textile, the colors, the shapes within her drawings) and a certain gentleness, unobtrusiveness, and charm radiating from them. Although their appearance is at first glance rather feminine and delicate, the constitution of the tapestries themselves is quite powerful as the material is robust and almost imperishable. Their shape, size and appearance on the other hand depend entirely on the good will of the artist, all the while in control of the resilient fibers. The works mostly depict drawings, woven into tapestries taking weeks, sometimes months of labor. The act of giving these seemingly insignificant scribbles and doodles so much attention and devotion can be described as a democratic or non-hierarchical one, as any snippet from her notebook could make it into an artwork, sooner or later.

The works of Arna Óttarsdóttir do not scream for attention but quickly become objects of attraction by merely offering a subtle and discreet reclamation of authority, an invisible hand, and a benevolent narrative.

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<sup>1</sup> Cambridge Dictionary, <https://dictionary.cambridge.org/de/worterbuch/englisch/softness> (04.01.2019).

<sup>2</sup> Oxford Advanced Learner's Dictionary, 7th Edition, Oxford 2005, p. 1454.

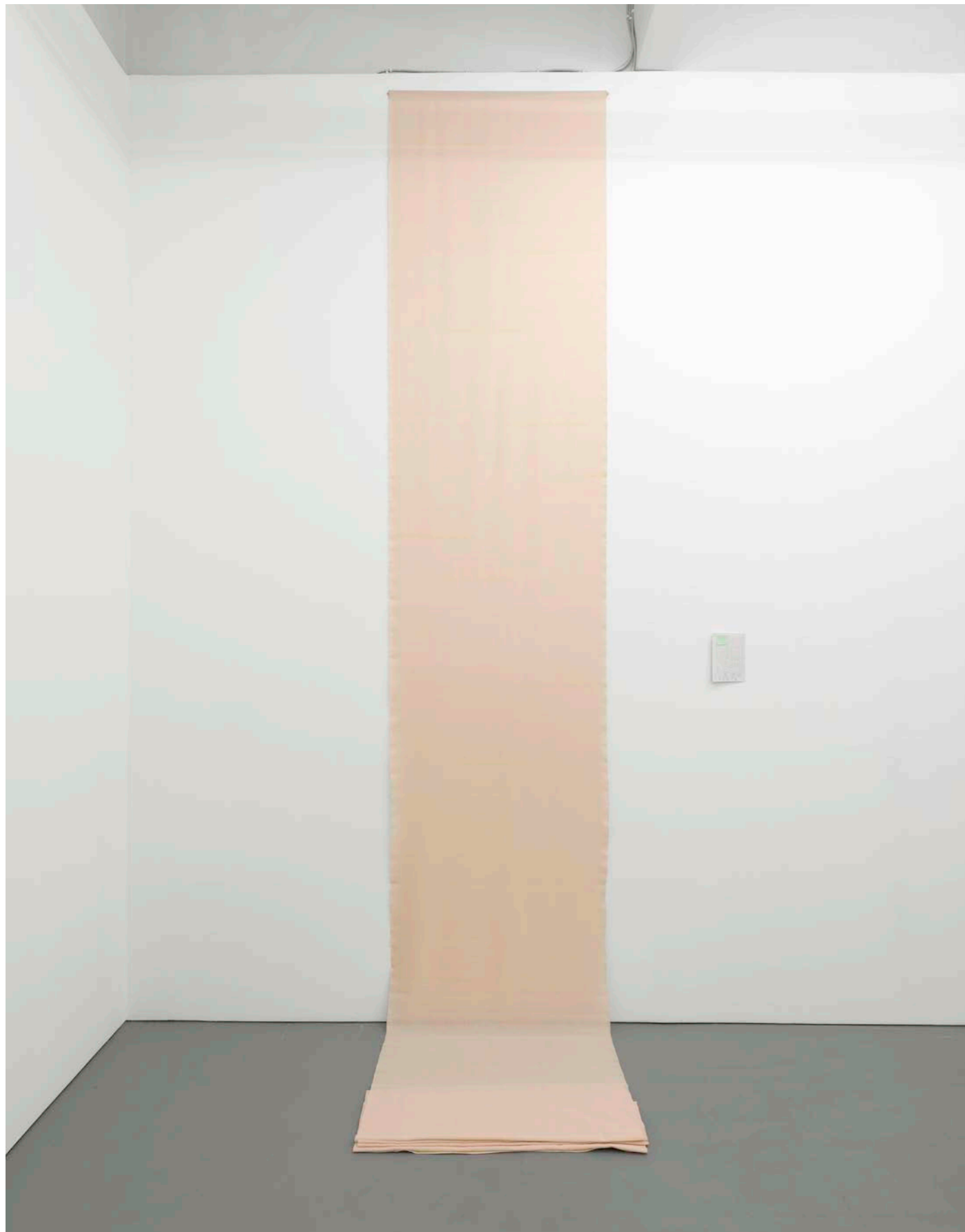
<sup>3</sup> Ibid. p. 1180.

<sup>4</sup> Nye Jr., Joseph S.: Soft Power – The means to success in world politics. New York 2004, p. x.

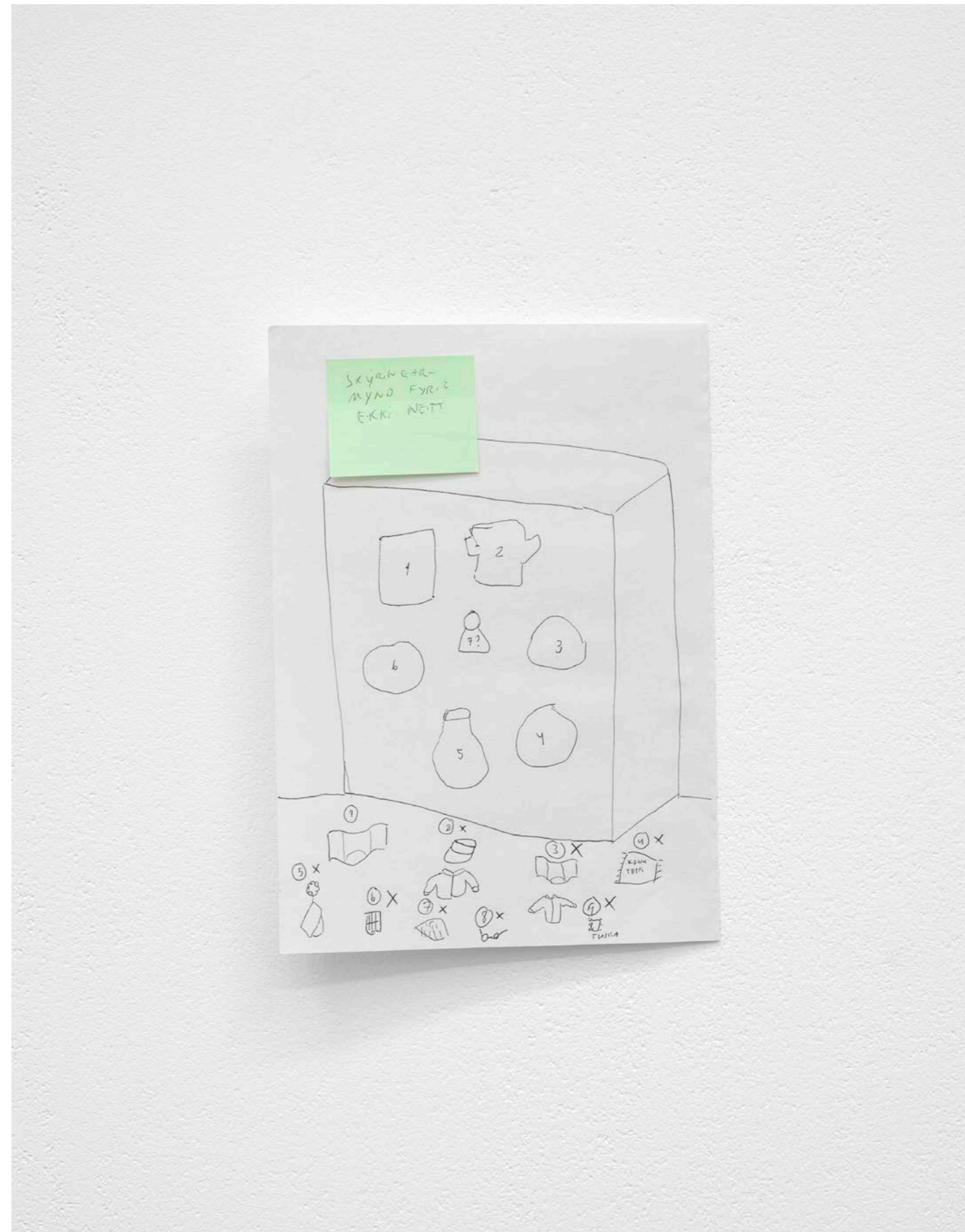
<sup>5</sup> Ibid. p. 5f.

<sup>6</sup> The Soft Power 30 Index (an annual report aiming to ,compare the relative strength of countries' soft power resources; assessing the quality of a country's political institutions, the extent of their cultural appeal, the strength of their diplomatic network, the global reputation of their higher education system, the attractiveness of their economic model, and a country's digital engagement with the world.”, <https://softpower30.com/what-is-soft-power/> (04.01.2019).

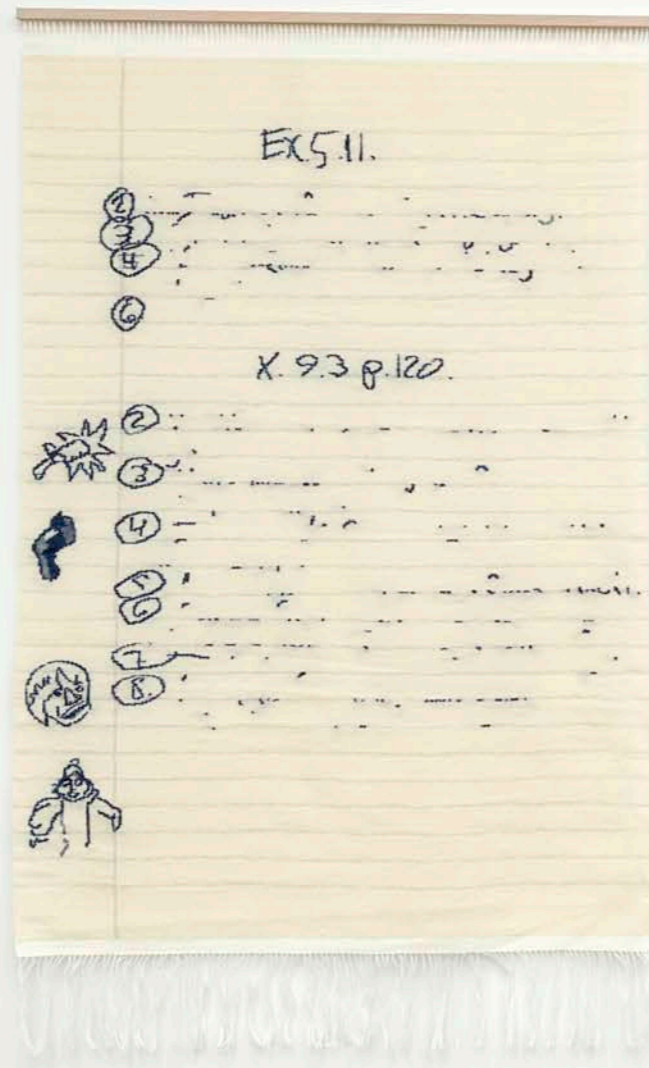


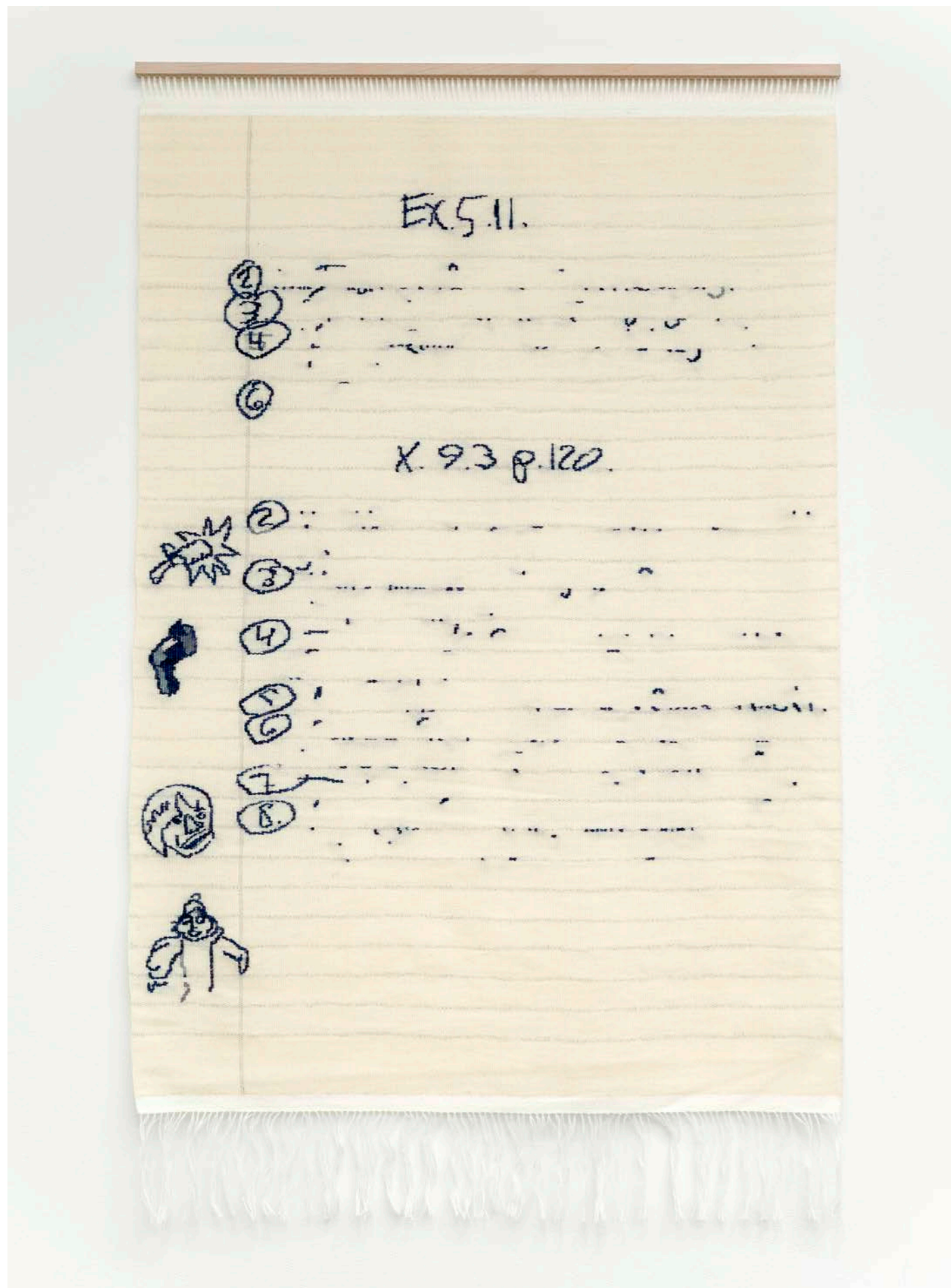


3 Weeks, 2015  
Cotton, wool, cashmere, silk, 700 x 95 cm / courtesy private collection



Sketch, 2015  
Pencil on paper, 21 x 15 cm

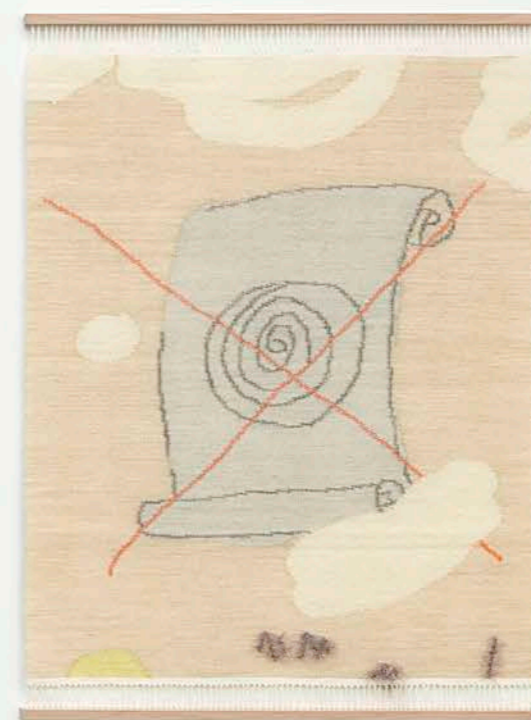




Page, 2016/17  
Wool, cotton, cottolin, fabric marker, 150 x 100 cm / courtesy private collection



Girl Blanket, 2015  
Wool, cotton, cottolin, 88 x 77 cm / courtesy private collection

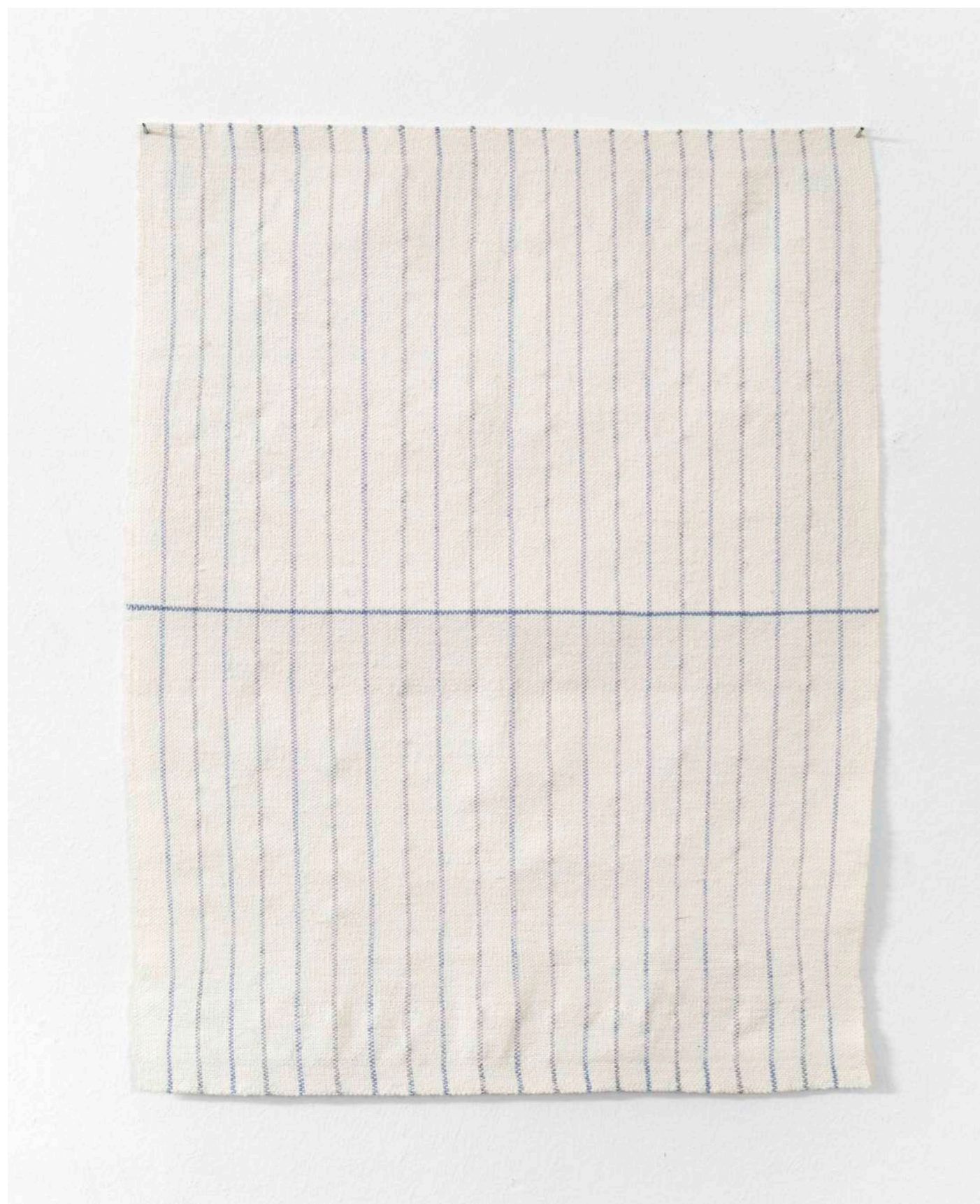




Weird Blanket, 2010  
Tapestry, ca. 75 x 41 cm / courtesy private collection



At the Office, 2015  
Wool, cottolin, polyester, 100 x 75 cm / courtesy private collection



Dish Towel (for Agnes Martin), 2012  
Cottolin, linen, 35 x 45 cm



Sketch, 2015  
Pencil on paper, 10,5 x 9 cm

Lena Ipsen in conversation with Arna Óttarsdóttir  
Email, Cologne – Reykjavik, December 2018

LI: Arna, I would like to really start at the beginning: When did you feel the necessity to make art?

AÓ: Art has always been a part of my life, my parents are both very creative people but both went into more practical professions. As a kid I was sent to a lot of art classes at the local art school and I used to go to so many art openings with my parents. I wanted to be an artist among other things when I was a kid but when it came to choosing a college and the classes there I started on a more traditional / safe route – I went to a pretty nice (and more creative than some) college and started studying natural sciences. I took some art classes but after one and half years I became more and more unhappy about where I was and what I was doing. I had some internet-friends / pen pals at the time who were studying art-related things and by following their lives the idea that I should do the same took hold. At that time I also got really interested in photography, I think my dad bought his first digital camera around that time? Or at least his first small one I think. So I started taking photographs and a lot of self-portraits just as a way to cope with the situation I was in, being deeply unhappy. I have never really made work that felt as urgent and necessary as the work at that time. So after two years of natural sciences I changed schools and studied art for the last two years of college.

LI: I've already thought that photography plays an important role for you, especially when looking at earlier works. Is there a connection between photography and your tapestries? I mean the enlarged pixels of a digital photograph, which are also apparent in collages of yours, already have the appearance of a template/design for weaving.

AÓ: Hmm. That's hard for me to say, there's not an obvious connection for me at least. But of course weaving is closely connected to digital imaging and even computer programming (although I have to say I'm not very knowledgeable about that aspect of it). In spite of my interest in photography and the connection between digital images and weaving, so far I've worked mostly with translating drawings into weaving. I work on most of the sketches for the tapestries in Photoshop and sometimes you can recognize the mark of an eraser or a brush from the software. I do like that contrast of the handmade and the digital. And of course the 'pixel' is very much in the nature of the medium, similar to digital photographs it depends on how fine/small the warp and weft are; how easily you can see the 'pixels' of the weaving... if that makes sense?

LI: Yes, that makes perfect sense. Not only do I find this contrast between the handmade and the digital – which becomes apparent in your work – very interesting but also the different aspects of time. You translate very spontaneous or revised drawing acts – like spirals and other meaningless doodles, also erasing or crossing something out – into such a time-consuming technique as weaving. I like the way you give attention to these little seemingly flawed and unimportant doodles on the margin of a notebook page. Can you say how you pick your motifs? Aren't those fine diagonal lines and roundshapes especially complicated to weave?

AÓ: Most of the motifs come from my own sketchbooks but they're the sort of drawings that seem maybe insignificant or unfinished; some I didn't like at the time so there's a big X drawn over them or I've written "nei nei" ("no no") next to them. Or they're the sort of drawings you sketch quickly to put down an idea. So they're not drawn with the intention of being nice drawings. I also have a collection of small notes with random doodles on them, like the ones you draw when you're talking on the phone, on shopping lists, and so on, which are usually just thrown away. Similar to the contrast between the handmade and the digital, I like the idea of devoting so much time and labor to these small and seemingly insignificant drawings. Also, I think most people can relate to having

some anxiety about choosing things – what to do, what to buy, etc. So I think that's also a part of the idea with using these drawings (which sometimes seem kind of random), to say that they're all good enough and important enough, and as important as something else.

So I have this collection of scanned drawings on my computer and when I start a new work I look through that. And that selection process is pretty intuitive, some speak more to me than others and so I usually go with that gut feeling. And yes, those diagonal lines and round shapes can be a pain to weave! Shortly after I started weaving I realized drawing the image on the warp itself was easiest and then it's not that hard to just follow those drawn lines. But I do like it when there's a little awkwardness in the smooth rounded lines, when it happens I usually don't go back and fix it.

LI: So, in general you don't go back and revise very often in the process of weaving? How long does one tapestry take you to finish? I've imagined you working three weeks on 3 Weeks (2015) but that seems very fast, having in mind that it is 7 meters long...

AÓ: No, maybe it depends a little on the technique you use, but it's really difficult to change anything. And if you use a regular floor loom like me you only see ca. 30 cm of the weaving at the time anyway. So really you just make a good sketch and hope for the best!

It takes me about 4–6 weeks to make a tapestry that's 150 x 100 cm, but it depends on the motifs and the thickness of the yarn I'm using. And that's only actually weaving; it doesn't include doing the sketch, dyeing the yarn, dressing the loom, and so on. But 3 Weeks is just a single color (with the short yellow lines, but that doesn't change much) so that happened super fast, you just have a weaving shuttle with one color and shoot that straight through. The method is a little different from the tapestry weaving. But at the end the work only took 3 weeks to make, the whole 7 meters.

LI: I like the idea that the medium itself sets restrictions... The preparations as well as the process of weaving seem to be very important, could you nevertheless imagine having the tapestries made elsewhere or by someone else?

AÓ: At this point, no. It's still important to me to make the tapestries myself. As with other media, like painting, sculpting, etc., most often you can see the artist's touch. I don't think the tapestries would look the same if I had someone else make them. And you make so many little decisions constantly. I'm not looking for perfection in my work and I think all the mistakes and idiosyncrasies are very much my own. I also like the idea of working with a medium that's this slow and labor intensive, in our day and age everything is supposed to happen fast, so it's almost like a small protest against that. I also think we have become kind of removed from the process of making things, so it's a good reminder of the human labor that goes into making things.

LI: Let's talk about the very specific color palette that you work with. Why do you use those colors?

AÓ: The colors came quite naturally; they are simply colors I like. In art school I drew a lot and maybe the white in them comes from the paper. I also made work that was white on white. So I think the colors started with white and emerged from there. They are soft and not aggressive, I always thought they give the eyes of the viewer a little rest... a break from the world. They are also feminine in a way, although I didn't choose them for that but I do like the connection. However, the colors in my works are getting more saturated now. I've been making red and bright pink tapestries recently. Those works definitely demand more attention. I'm not sure what brought on the change and whether it's just a short phase. We'll see.

LI: Is there a tendency in your recent works not only to use more saturated colors but also to enlarge the format? Are you working from home or do you have a studio?

AÓ: They have become a little larger since I started using a floor loom almost exclusively for the

tapestries. When I started weaving I mainly used a wooden frame, but then I only had one open shed and the tension gets greater as you get closer to finishing, etc. It's a really simple way to weave, which I like, but the loom feels more efficient right now. So yeah, I've been doing a little bigger tapestries recently but I don't think there's really a big difference. The biggest ones I made on the frame were 90 to 100cm wide (and around 130 to 150 cm in length) and the max. width on the floor loom is 120 cm.

I have a studio at home with a floor loom and I've also had a studio close by for about a year now. It's pretty big but I share it with my husband. I have two looms there but the great thing about working on a loom is that the work always just takes up the space of the loom. But of course the downside is that you can't really make bigger work than the loom allows, although you can sew parts together of course.

LI: I would love to come over for a studio visit and have a look. I immediately have those great photographs in mind of Anni Albers at the weaving workshop at Bauhaus or of her weaving studio at Black Mountain College. Not only Anni Albers but I also think of Agnes Martin. This connection seems especially strong to me because of the soft colors that you're using and also when you talk about works that are white on white, which among others draw parallels to Martin's series The Islands I–XII (1979). There is also this work of yours titled Dish Towel (for Agnes Martin) (2012)...

AÓ: Yes! It's so much better to see the tapestries in real life, I don't think they translate very well in photos. Which is probably true for most art works but I think tapestries especially. You can't really get a feeling for the material itself, how heavy or light it is, the texture, colors, etc.

I love the works of both Anni Albers and Agnes Martin. I discovered Agnes Martin in art university and felt a connection with her because of the soft colors and the quietness of her works. Dish Towel is a small homage to her, I like that there's this serious or grand idea/work made into a simple dishtowel. It's sort of the other way around from the tapestries with the drawings.

LI: Apart from these great artists, do you find yourself much in exchange with other local artists? You live and work in Reykjavík, which I imagine to be quite special. How would you describe the art scene there?

AÓ: Yeah sure, most of my friends are artists or in art related professions. The art scene here is pretty big compared to the total population but it's not that big so you usually know quite a few people at openings and so on. The scene is pretty lively and there are always a few artist run spaces open and running at any given time, which is really great.

LI: Is the upcoming show in Berlin your first solo exhibition abroad? Are we going to see sculptural works/ installations like in previous exhibitions (where a framed photograph sat on a pile of pillows, shirts were pulled over stools or cloth racks and a wig of long blond hair was arranged on a wooden construction)? Do you still work in this manner or does it depend on the exhibition space?

AÓ: Yes, it is my first solo show abroad. When Katharina invited me, she suggested to show some early tapestry works which I have only shown once before, at i8 Gallery in Reykjavik in 2015. So the exhibition at Åplus is going to have a closer resemblance to that show. There will only be tapestries, but we might include a few drawings as well. It'll become clearer when we start installing.

I still make sculptural works and installations as well though; I'm actually working on another solo exhibition which will open in Reykjavík in March. There will be a wider range of works there. I guess it depends on the exhibition space and curator. And also just at which time the exhibition is made – what I'm making at the time.

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Arna Óttarsdóttir (born 1986 in Iceland, lives and works in Reykjavik) studied natural sciences before switching to the Fine Art program at the Iceland Academy of the Arts (2006–2009). Solo exhibitions include i8 Gallery, Reykjavik, Harbinger, Reykjavik, and Kunstschlager, Reykjavik; group exhibitions include Nordatlantens Brygge, Copenhagen, the Reykjavik Art Museum, the Reykjavik Arts Festival, King Size, Leipzig, Hemliga Trädgården, Stockholm, The Willows, New York, Sound of Mu, Oslo, The Akureyri Art Museum, Galleri 69, Oslo, and Galerie Sign, Groningen. 'A Soft Power' is her first solo exhibition outside of Iceland.

Lena Ipsen (born 1989 in Cuxhaven, lives and works in Cologne) is an art historian and curator. She was an assistant for various artists and galleries before starting to work for The Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne in 2016. She studied Visual Arts, Music and Media at Philipps-Universität Marburg as well as Art and Visual History at Humboldt-Universität zu Berlin and at Sapienza – Università di Roma. Curated exhibitions include 'How to Charm', QBox Gallery, Athens (2016), 'L'avventura/Die mit der Liebe spielen', Palazzo Guaineri delle Cossere, Brescia (2015) and 'Frauen – Die Ausstellung', Autocenter, Berlin (2014).

\_\_in conversation with\_\_ is an exhibition format aiming at bringing people together through conversation and subsequent collaboration. Artists are invited to engage in dialogue with curators, authors, other artists, art historians, journalists or scientists and to develop an exhibition from it. The conversations are documented in writing, serving as text material accompanying the exhibition. They enable visitors to develop a deeper understanding of the artists' methods and of the artworks. \_\_in conversation with\_\_ is based on the premise that it is the artists themselves who can best provide information about their works, their methods, their ideas and inspirations. One simply needs to ask.

\_\_in conversation with\_\_ was initiated in early 2018 by Katharina Wendler in Berlin and is guest of various spaces.

© 2019 Lena Ipsen / Arna Óttarsdóttir



Ceci n'est pas une pipe.

The images here are based on two books, published by the US military in the 60s. In these books, soldiers were trained on how to construct boobytraps – i.e. explosive devices that disguise themselves as everyday objects. The pipe shown here, only on the outside, claims to be a pipe. It isn't one though.

The idea behind this, and something that is explained in these books, is to instill fear and uncertainty in your opponent. Your opponent ought to lose trust in his or her surrounding environment. And once that is achieved, it becomes paralyzing. While it is possible to find a certain boobytrap in a room, proving the negative is nigh on impossible. That means that you can always only find positive evidence for the existence of something, never for the absence of something. Looking at boobytraps as an example, if the pipe isn't boobytrapped, every other thing might be. There is always room for the feeling of terror.

How to Pickpocket

These images are based on instructional material, created by the communist era Czechoslovak secret police STB. Given the track record of authoritarian regimes and the security apparatuses all throughout history, this material has to be read in two directions. Yes, it could be an instruction on how to spot and catch pickpockets, but it definitely works as an instruction on how to pickpocket as well. Somehow, the latter feels even more plausible to me.

Tourism and War and the Problem of the Archive as an Institution

During the Second World War, right after Germany had invaded France, the British BBC Told their audience that they were planning an exhibition on the lost landscapes of Europe.

Audience members were asked to send vacation photographs and postcards, depicting the landscapes and places of Western Europe that were now inaccessible to Brits. This story was a lie. In fact, the British high command had realized that they were lacking crucial information on the geography and architecture of the countries across the channel, if they would ever try to free them from fascist rule.

This became a massive crowd sourcing endeavor for information – long before crowd sourcing became a thing. Roughly eight million images were sent in and 800.000 of those were reproduced and organized. It could be a tale about the fact that innocent looking material can easily be used for other purposes and in the times of Facebook and co. this could be quite relevant. But it has become a tale about the issue of archives and ownership. The material discussed here does still exist, even though almost no one knows about it. I was able to look at some of the material by opening boxes that had been tied shut after the end of WW2. But the archive did not want me to use the material. Why? Difficult to say, since I was never really given a real explanation. Must have to do with money and power.

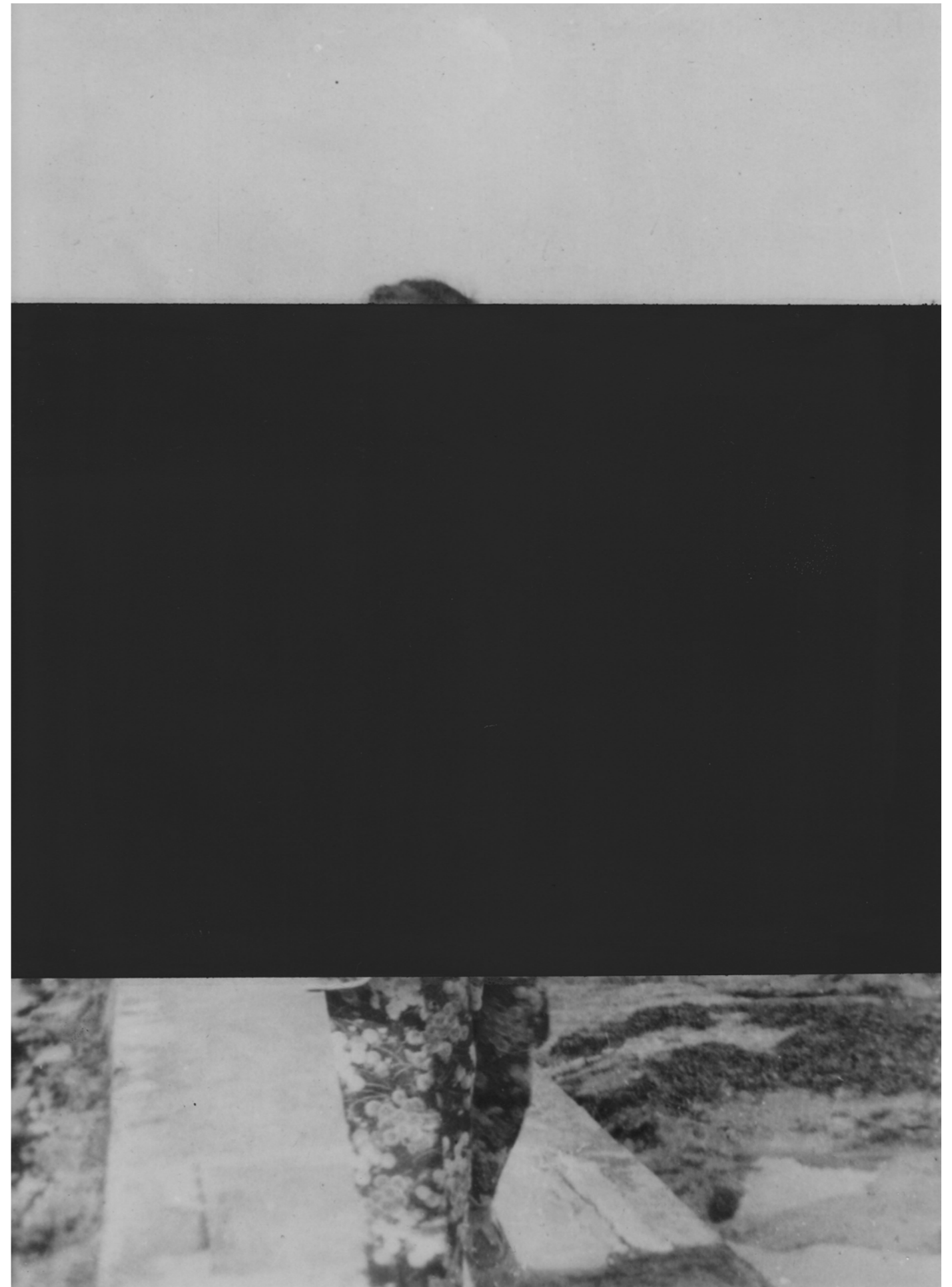
To me that raises the question of ownership. Archives ought to be the stewards of information, especially highly relevant such as this set of files. And not the gatekeepers who decide how certain moments in history have to be understood.

*Simon Menner*



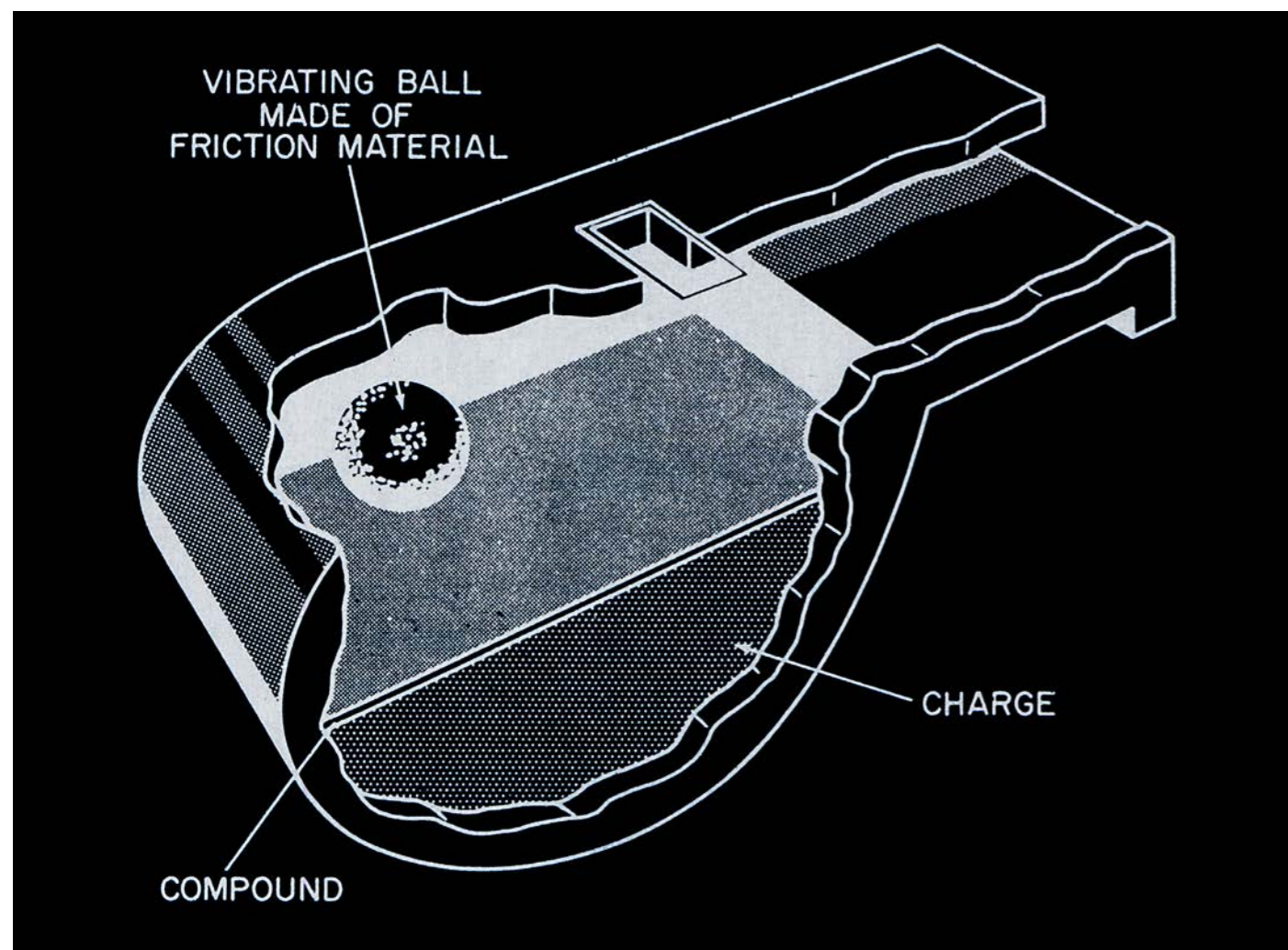


Tourism and War  
framed C-Print, linolcut ink / 18 x 24 cm / 3+2AP

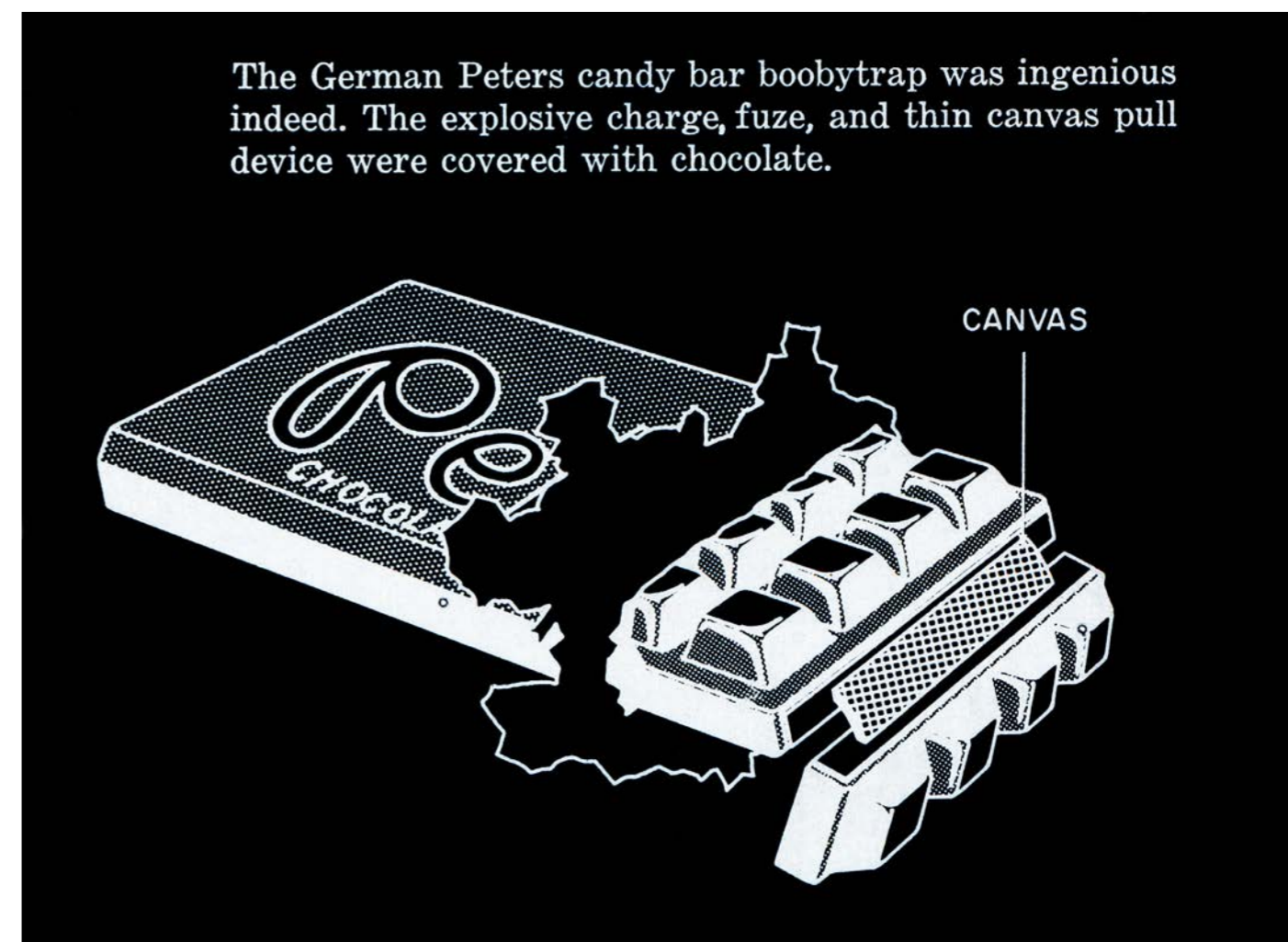


Tourism and War  
framed C-Print, linolcut ink / 24 x 18 cm / 3+2AP

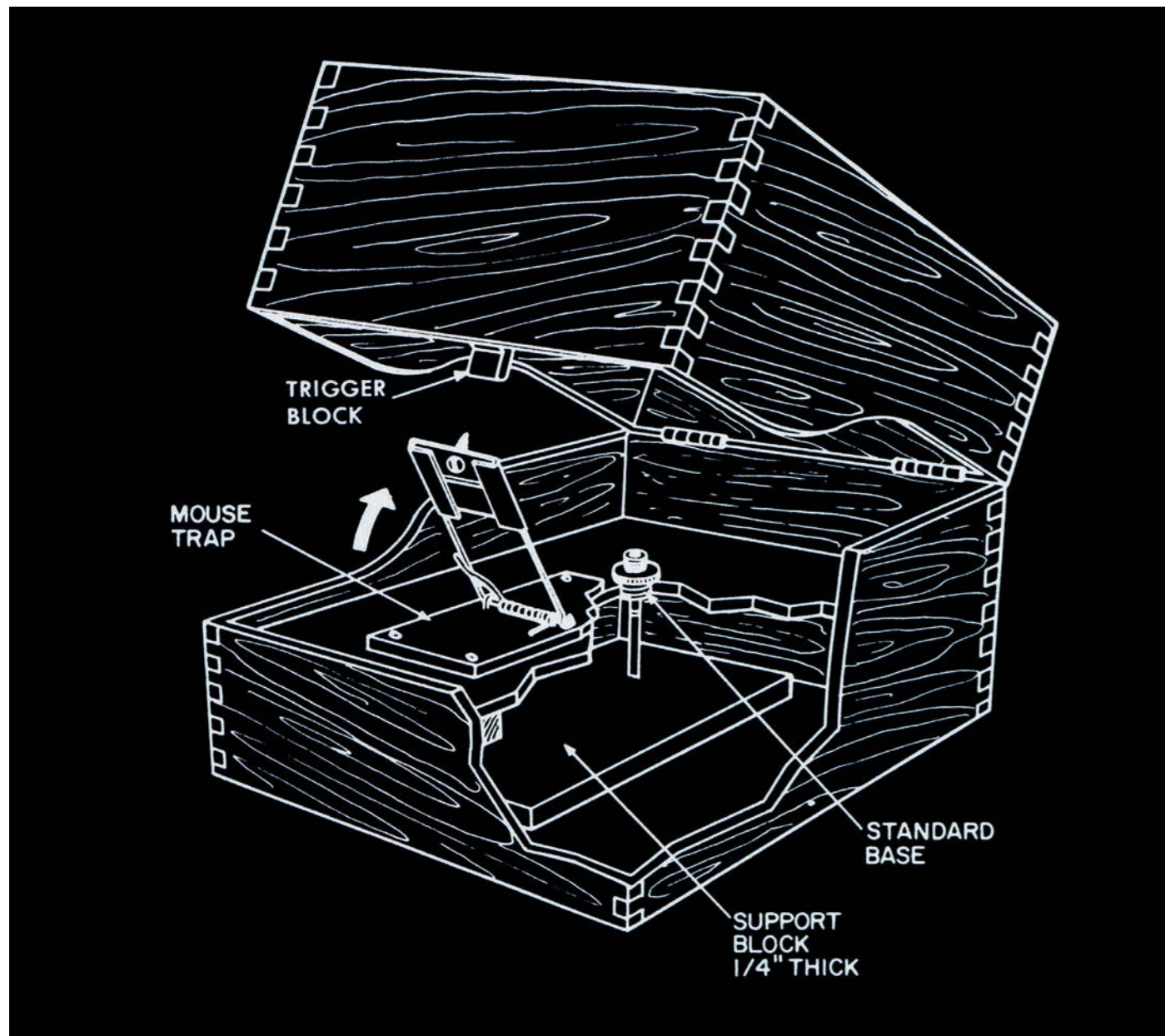




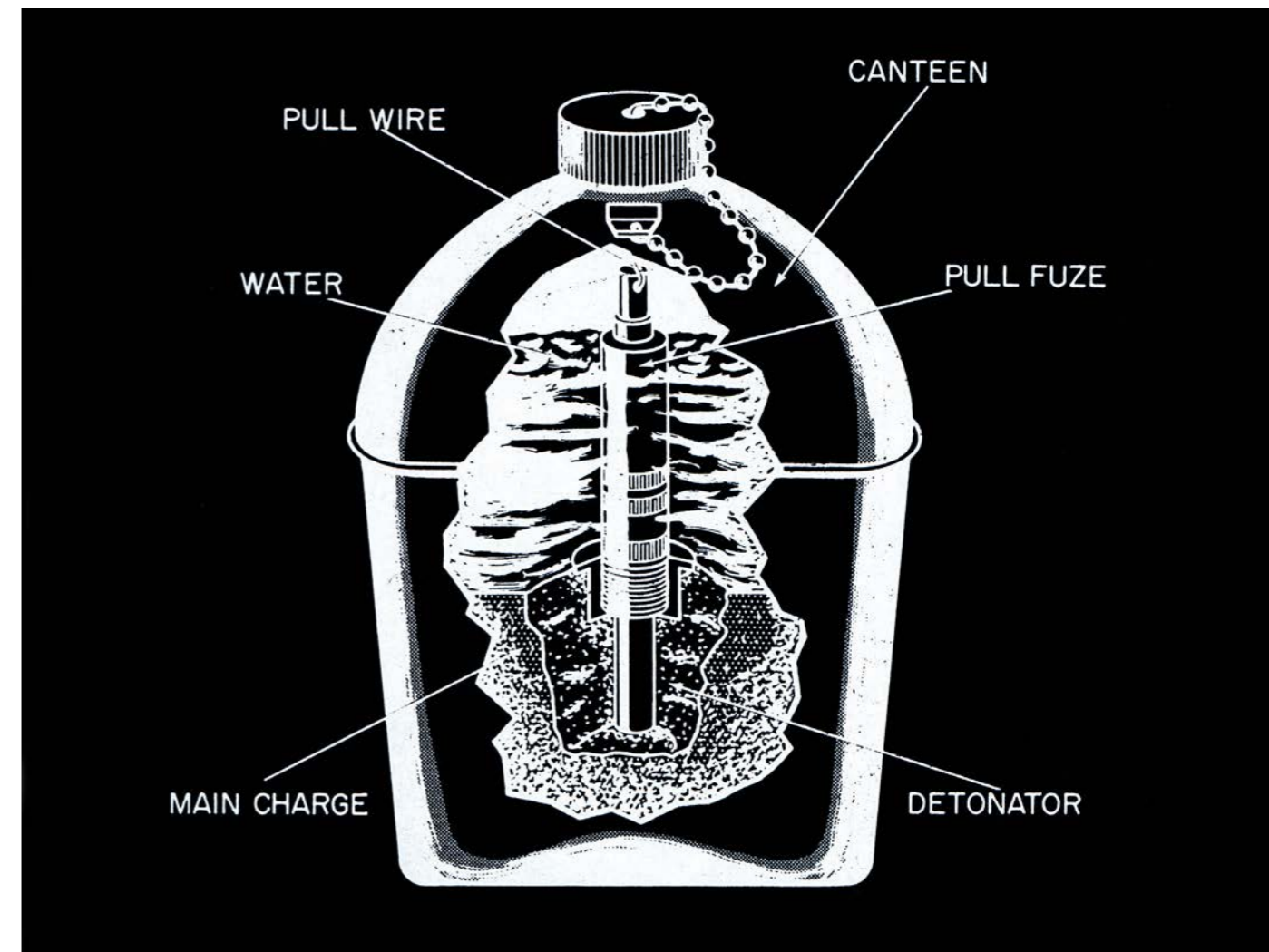
Boobytraps  
C-Print (framed), 30 x 40 cm / 3+2AP



Boobytraps  
C-Print (framed), 30 x 40 cm / 3+2AP

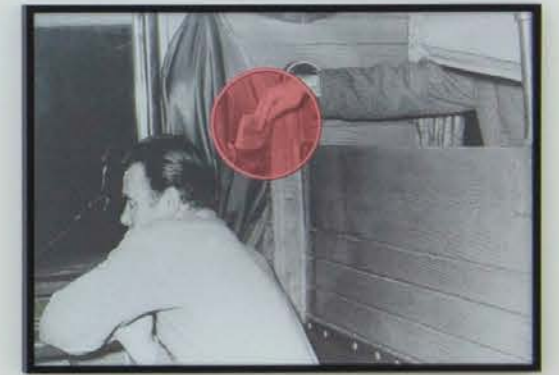
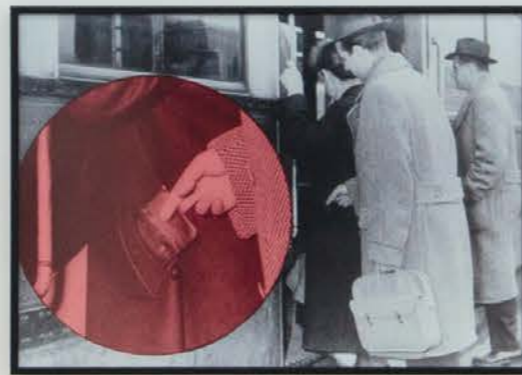
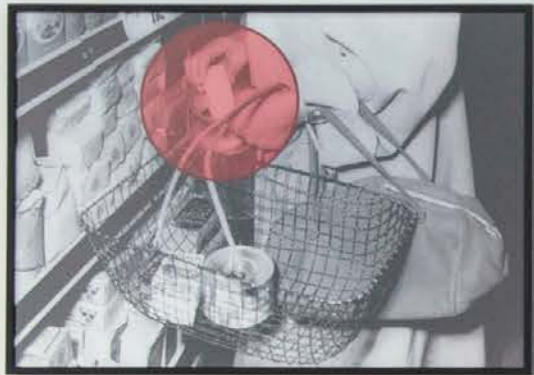


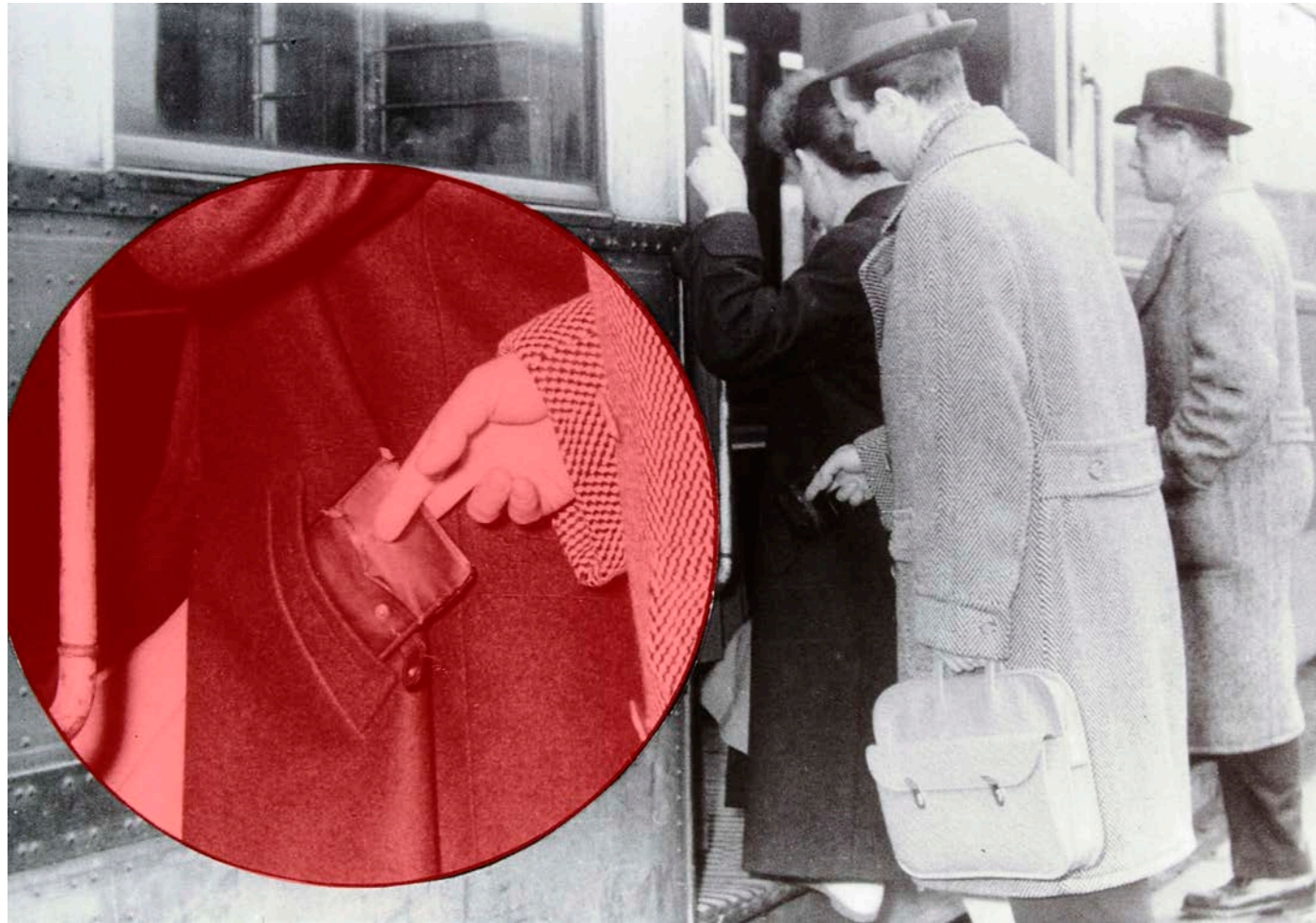
Boobytraps  
C-Print (framed), 35 x 35 cm / 3+2AP



Boobytraps  
C-Print (framed), 30 x 40 cm / 3+2AP







How to Pickpocket  
C-Print (framed), 35 x 50 cm / 3+2AP



How to Pickpocket  
C-Print (framed), 35 x 50 cm / 3+2AP



How to Pickpocket  
C-Print (framed), 35 x 50 cm / 3+2AP



How to Pickpocket  
C-Print (framed), 35 x 50 cm / 3+2AP



## THINGS TO REMEMBER

For Andi Fischer

1. We are shivering and trembling beings.
2. Read the Swedish philosopher and mystic Emanuel Swedenborg (1688-1772) to learn more about the importance of trembling and small motions.
3. Style is a specific way of trembling. Your paintings and drawings tremble in a very dynamic and forthright manner even when they deal with serious topics and make art historical references that might be difficult to discern. I think it's how they tremble that make them accessible also to people who are not particularly interested in contemporary art.
4. Accessible is not the same as simple or trivial.
5. Albrecht Dürer was also an impressive trembler.
6. Luck is luck. Don't downgrade your luck by calling it a skill, hard work or something else it isn't.
7. A nose is a nose. But it may also be a cross or something else. You never know.
8. Art works always know more than their makers.
9. Hands know more than the persons they belong to. Treat your hands like dogs: allow them to move around unleashed at least a couple of hours every day.
10. The main problem with social media is that they don't tremble. (I have a feeling that you might disagree with me on this one.)
11. To make art is not to work. Work is easy to define. (You perform certain tasks that someone pays you to do and then you become alienated.) Art is not.
12. If you're lucky, you might make a living from art. But that doesn't mean that it's work. It's just luck.
13. It feels good to be lucky. It also feels good to do things that are easy to define.
14. Nothing is normal.
15. Don't pretend to be abnormal in a way that you are not just because it happens to be fashionable. Develop your own abnormality instead, your own specific way to shiver and tremble.
16. Meaning is not use. It's not function. Meaning is trembling.
17. Keep trembling.





JAGD AUF ALLES, 2019  
Oilstick & pencil on canvas, 200 x 300 cm



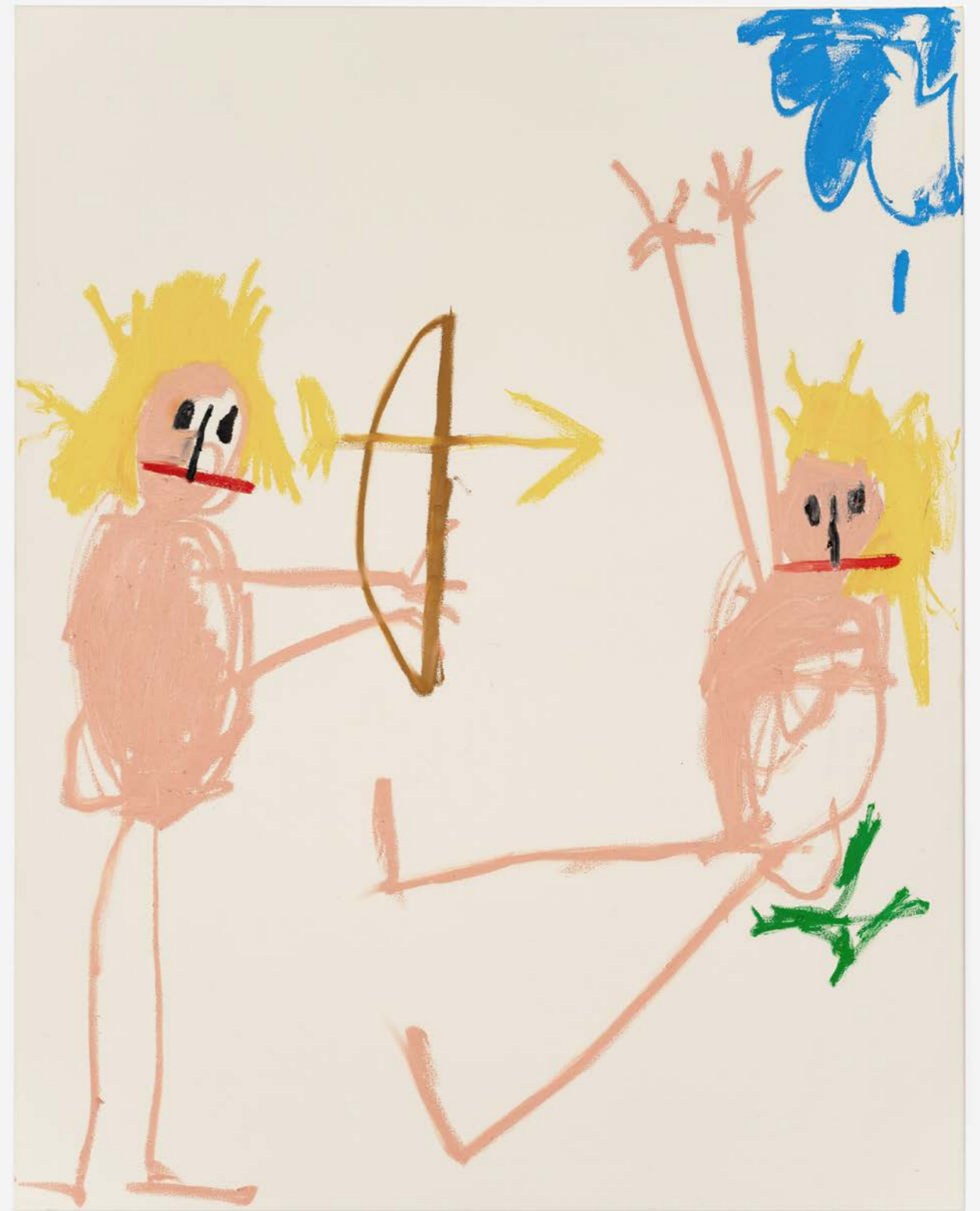
AMSEL UNTEN, 2019  
Oilstick on canvas, 140 x 110 cm



APULLO SONNENHAND, 2019  
Oilstick on canvas, 140 x 110 cm



TIGER FUTTERN RUEO, 2019  
Oilstick on canvas, 140 x 110 cm



APULLO + DIDIANNA, 2019  
Oilstick on canvas, 140 x 110 cm





PFERD OBACHT TIGER, 2019  
Oilstick on canvas, 140 x 110 cm



VOLLVOLL HIMMELBLAU, 2019  
Oilstick on canvas, 140 x 110 cm



SONNENANBETTER, 2019  
Oilstick on canvas, 100 x 80 cm



Z;e KAMPF, 2018  
Oilstick on canvas, 100 x 80 cm



MONNDANBETTER K, 2019  
Oilstick on cardboard, 50,5 x 42 cm (framed)



SONNENANBETTER K, 2019  
Oilstick on cardboard, 50,5 x 42 cm (framed)



Tauchen Yeah K, 2018  
Oilpastel on cardboard, postcard, 50,5 x 42 cm (framed)



GABBI K, 2019  
Oilpastel & pencil on cardboard, postcard, 50,5 x 42 cm (framed)

Alexi Kukuljevic & Kim Nekarda  
Aplus STUDIO: All leak

## Alexi Kukuljevic & Kim Nekarda

### All aleak

For all of its articulate architecture, the craven beast we call man is a tosser. Yes, yes, you say “we have heard it all before.” Yet, we lack faith in your we. We remain stunned by this beast’s complexity. Its capacity to say things like I, I, I, its ability to plot out space with a me, to be positioned as a you, to be lost in the they, and, yes, to even utter the occasional we. However oafish the clod is there not still charm in its plod, its fatiguable manner, its mess of hinged joints, the way it limps its limbs?

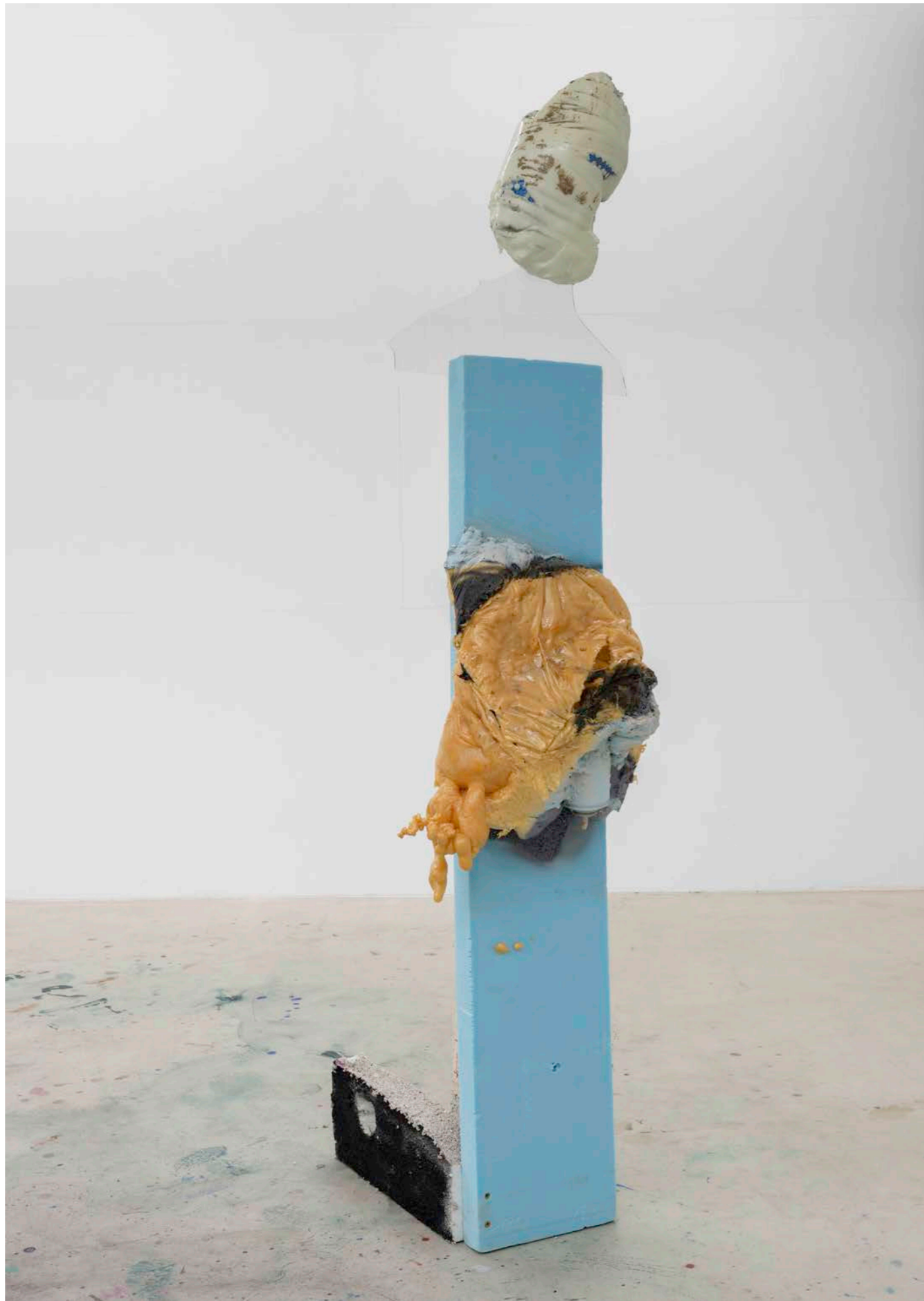
So we plunder along. We place a this, hang a that, plug a hole, fill a gap. All the better to expose a crack or fiddle with a seam where something comes undone. It’s all a bit vague...I know. Not truly intelligent. The mere evidence of a cranial indent. The sign that a little pressure has been applied. The incipient advance of a pock? Dents and dings like pustules return us, after all, to this thing that we call art. We aren’t the first to point with the pudge and bone of an index finger to a leaky vessel, a substance that dissipates, to a ship that needs bailing out. We are not the first to mobilise acrylic smear or styrofoam heap. Things we value like Ahab his harpoon.

But let us lay a different stress. Harpoon is a funny word: a fact that gets lost if we become too enamoured with its sense. Can we forget that “harpoon” is a signifier that points and intends to wound what it touches? Ahab wants to draw blood, to pierce the white wall, not embrace its vacancy. But must we repeat his mistake?

Harpoon we insist is a funny word. You’re not convinced? Try this: exaggerate its enunciation while killing its utterance. Push it to a grotesque extreme, but go through the motions mechanically. You might notice that what you thought was a mouth has become a blow hole. The mouth loses its sense. It drools, it dribbles, it cloaks its words in spit. It has become a bit like the letter ‘O’. So let us take another step. Pick up some scissors. Snip off an ‘n’. Harpoo. Close. Two ‘o’s when plugged on the side of a hulking mass make eyes. And one says I, I to the captain. But when the captain himself says, “Let it leak. I’m all aleak myself. Aye. Leaks in leaks,” then one ought to push a little further. Snip again. Aye, aye. Take the ‘O’. For Ahab is more than a little awry. He is downright amok. Am I ok. ‘N’ ‘O’ is what a figure like Harpo says has to go. And from Harpoon to Harpo we arrive at that figure who Koestenbaum suggests “forces others to leak.” Art is a holely thing says the idiot. And one must be more than a bit of an idiot to make art. But is it not the idiot, who reduces all to idiocy, that knows above all that we are all aleak?

*Alexi Kukuljevic*

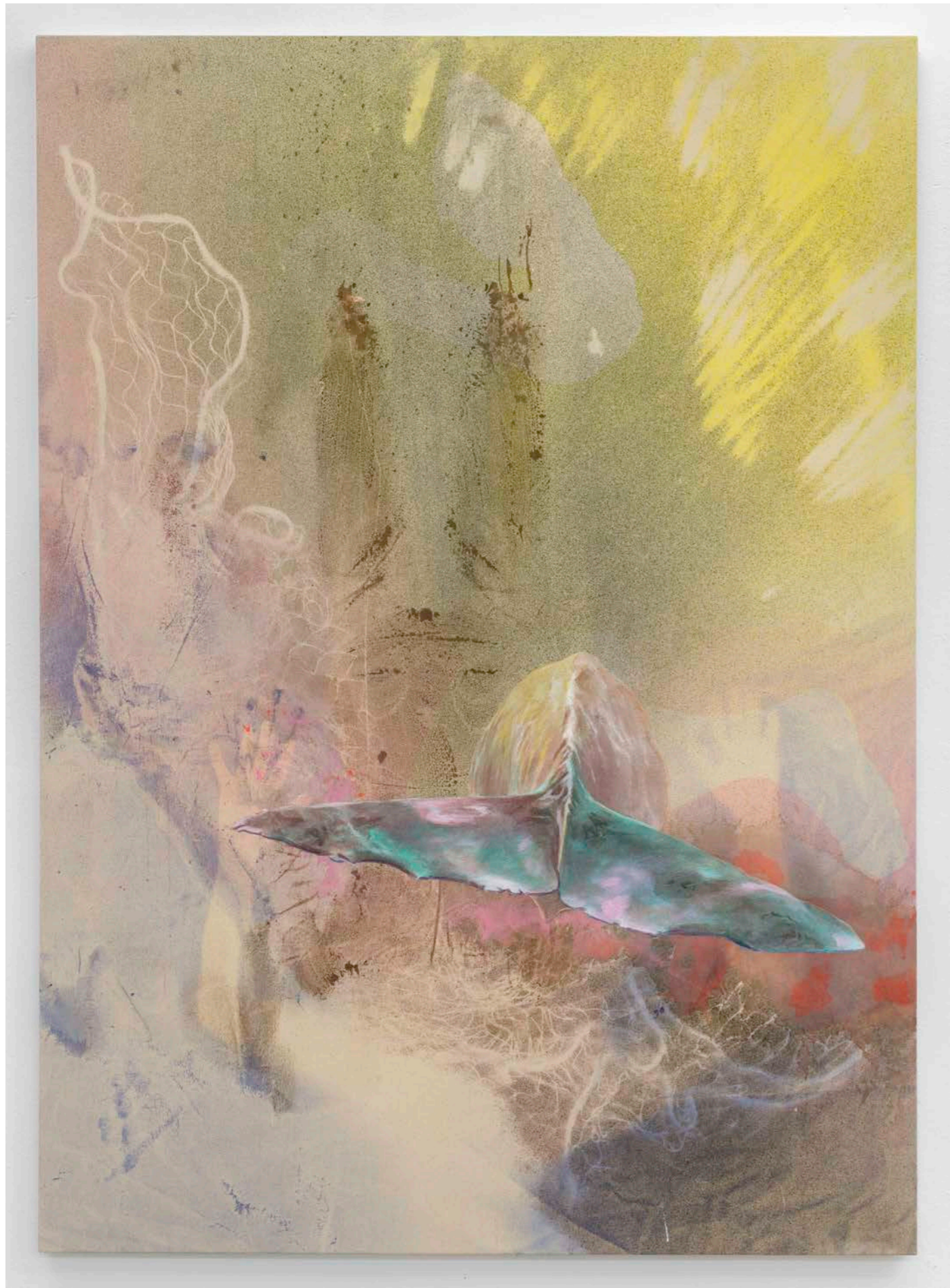




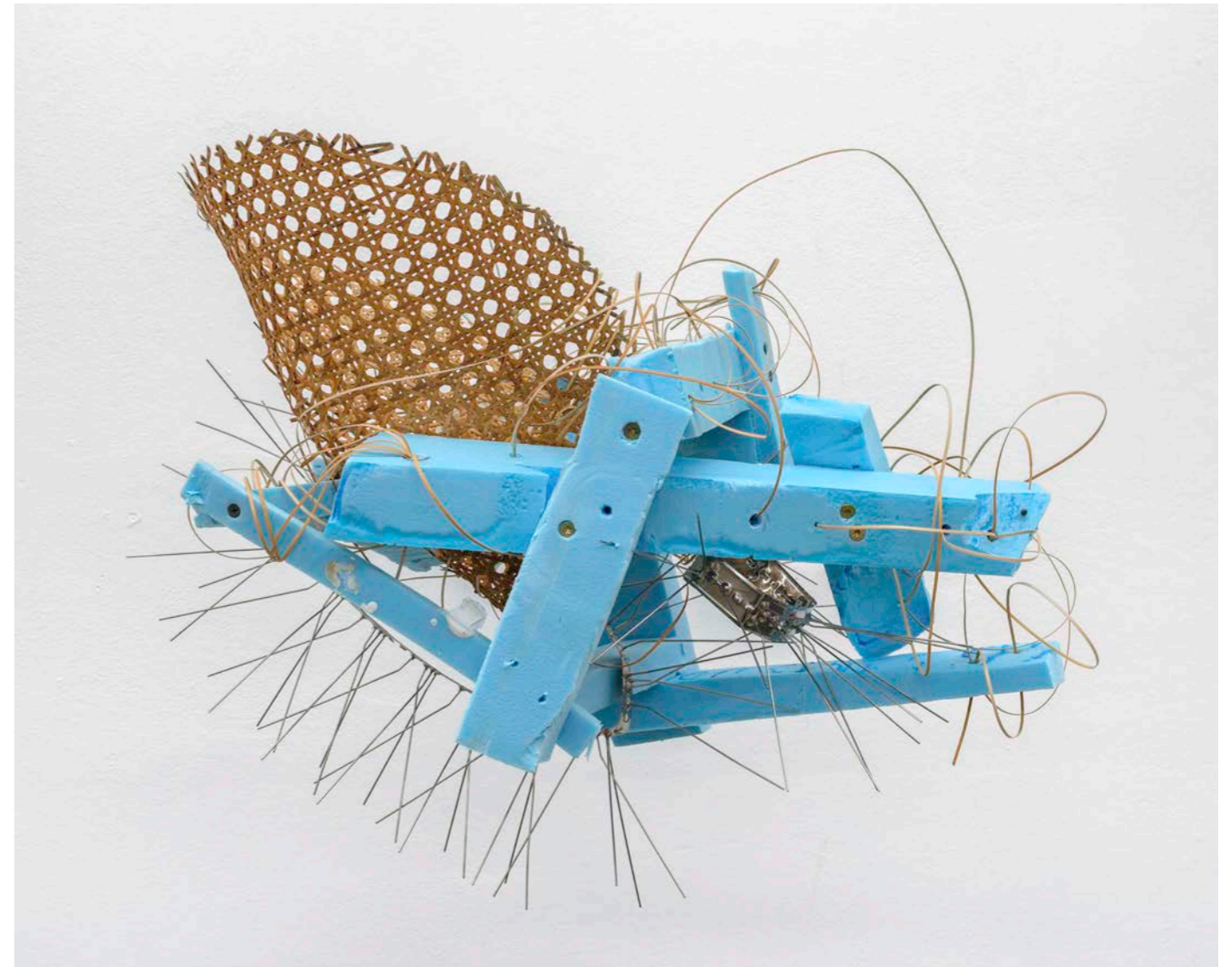
Alexi Kukuljevic, A Leaky Vessel, 2018  
Styrofoam, spray foam, foam can, spray paint, glass, plastic, exterior wall covering, 170 x 45 x 60 cm



Kim Nekarda, Untitled, 2019  
Vinyl colour, crayon, body print on cotton, 100 x 130 cm



Kim Nekarda, Untitled, 2019  
Vinyl colour, body print on cotton, 170 x 130 cm

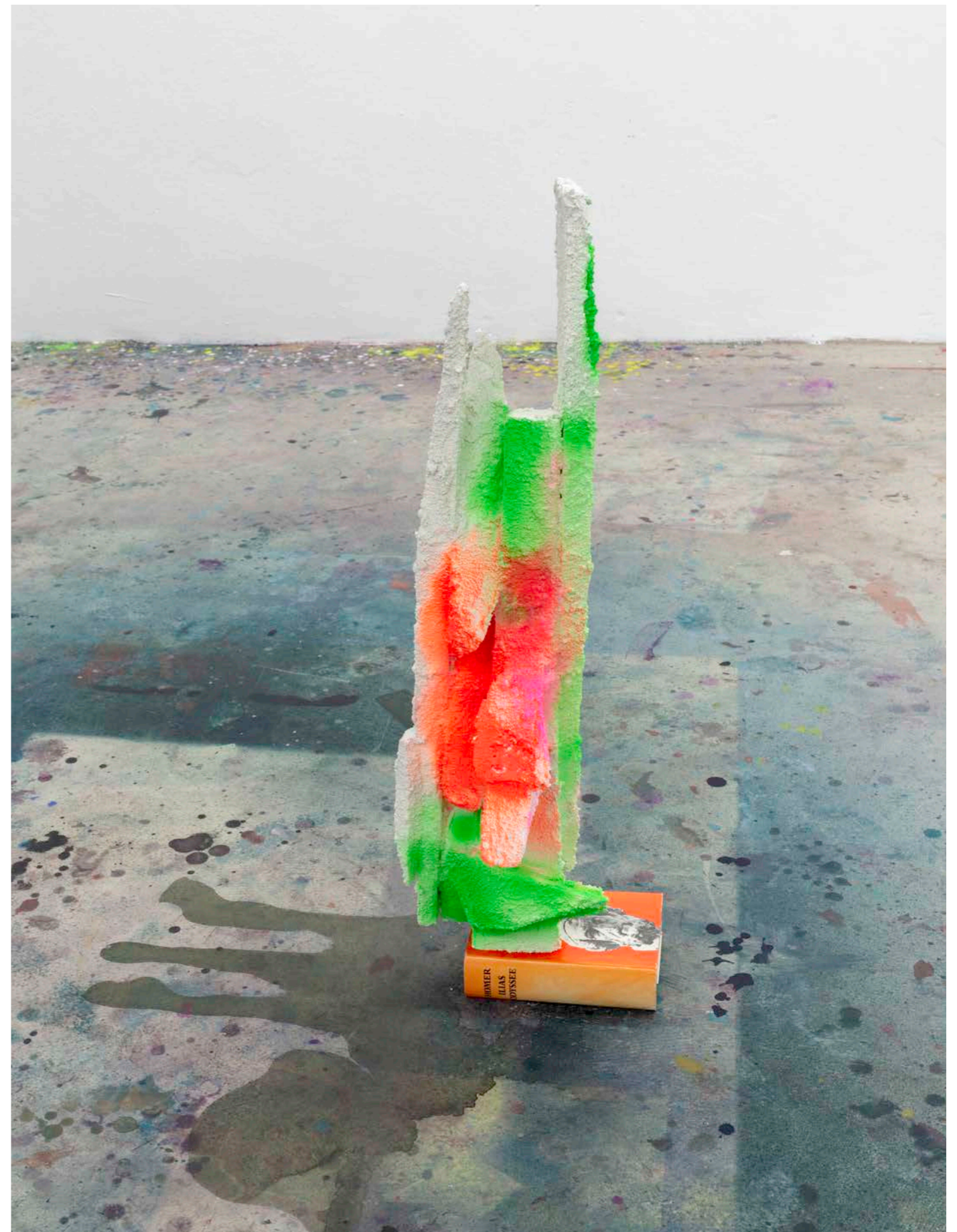


Alexi Kukuljevic, Receptacle III, 2018  
Styrofoam, potato masher, rattan, pigeon spike, 65 x 45 x 60 cm





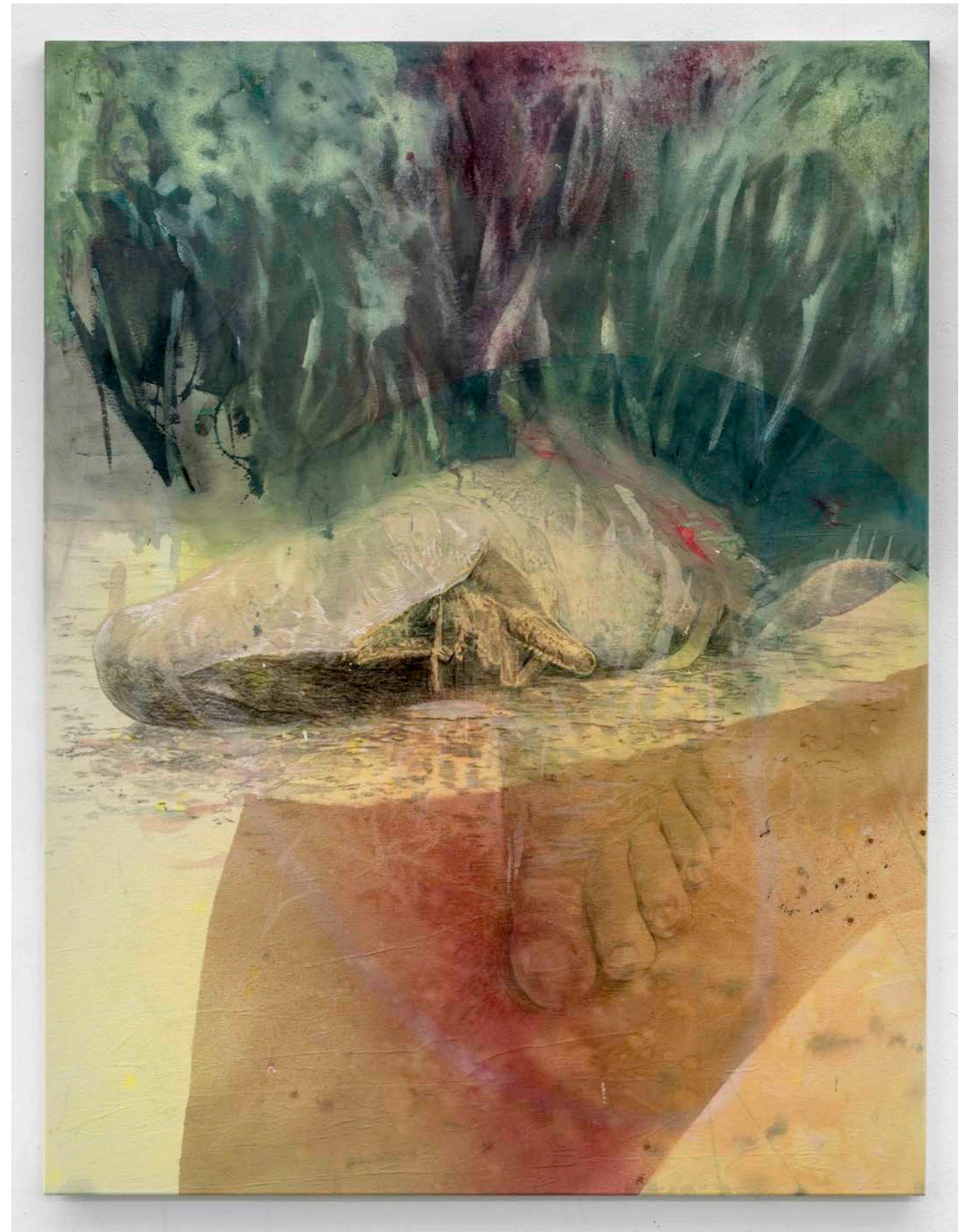
Kim Nekarda, Untitled, 2018  
Vinyl colour, body print on cotton, 150 x 130 cm



Alexi Kukuljevic, On Mêtis (Cunning), 2012-2019  
Styrofoam, spray paint, exterior wall covering, Homer's Iliad and Odyssey, 92 x 30 x 27 cm



Alexi Kukuljevic, Ashtray #2, 2016  
Wood, styrofoam, plaster, clay, spray paint, acrylic, 88 x 20 x 22



Kim Nekarda, Untitled, 2017  
Vinyl colour, crayon, body print on cotton, 170 x 130 cm





Alexi Kukuljevic, La Corde (The Rope), 2012-2019  
 Styrofoam, spray paint, mortar, fishing line, weight, 200 x 30 x 8 cm



Alexi Kukuljevic, Stumpo, 2017  
 Styrofoam, spray foam, spray paint, glass, plastic, plaster, 50 x 40 x 30 cm

Jessica Leinen  
you'll do it yet, dear

Gothenburg, June 19, 2019

Dear Jessica,

I must confess that I haven't seen much art lately. I've spent most of my time on the countryside, in a province called Bohuslän, in the northern part of the Swedish west coast. I've been writing and reading about soils, and trees, and I've collected plants. Every morning I've gone for a long walk in the forest that surrounds the house. I always find new paths that make me know the forest a little better than I did the previous day. It takes time to get to know a forest, and I need to take many more walks before I can honestly say that I know this one.

Almost 70 percent of the land surface in Sweden is covered by forests. But because of the forest industry, most of them are very homogenous, dominated by spruce trees of the same age, just waiting to be cut down. Such a shame! They are tree plantations rather than forests. But not this one! This is a real forest. Solitary and wind beaten pine trees are scattered on the rocky hilltops. Between the hills, the vegetation is dense with birches, aspens, alders, rowans, oaks, Swedish whitebeams, old spruces and shrubs of buckthorn and willows of various kinds. And now the mushrooms are popping up – a couple of days ago I found chanterelles.

I think words are important when being in the forest. They improve our vision, and enable us to perceive differences that otherwise would have remained unnoticed. It is a wholly different thing to find black trumpets in the moss below a pine tree than it is to just see a couple of strange looking mushrooms.

I try to learn the name of at least one new plant species every day. This I do to cure myself from plant-blindness. Plant-blindness makes us unable to notice individual plants, instead they just fade into the background, become part of an anonymous greenery. Plant-blindness is a global and very dangerous disease, since it is impossible to care for something that one doesn't even see. It also damages imagination; it disenchant the world!

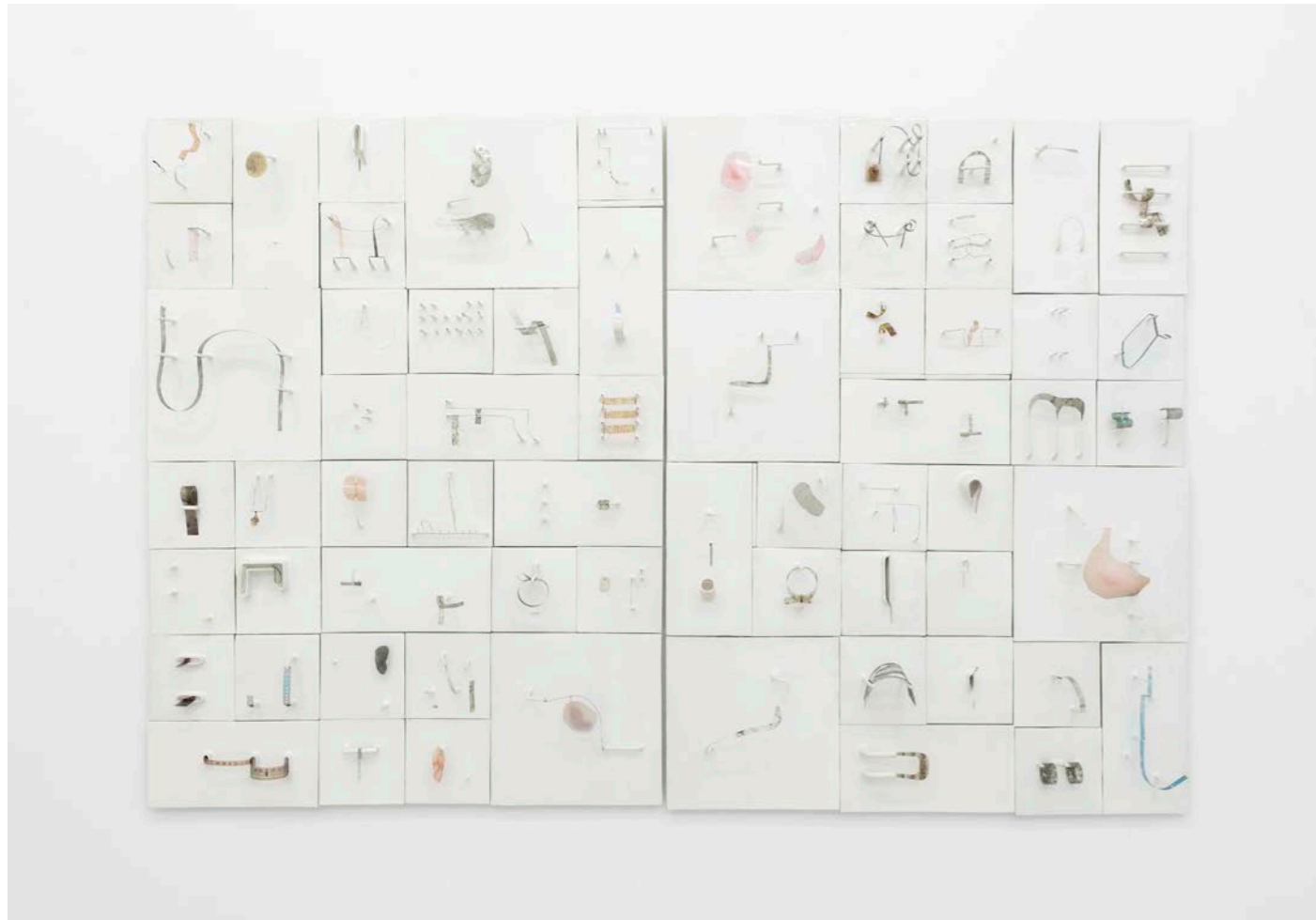
Do you think that plant-blindness also occurs in the art world (as art-blindness)?

I'm asking you this because you deal a lot with issues of perception and methods of exploring and understanding nature. Besides, many of your works strike me as more plant-like than object-like, more like organisms than artefacts. Thus, they belong to the laboratory rather than to the studio or the exhibition space, or rather, a laboratory that accidentally has transformed into a biotope, inhabited by nameless emerging organisms. The scientists lost control of their study! Something that never has been seen before is noticed for the very first time. When entering your biotope, trying to see what you see, we are also faced with our own blindness.

My best,  
Jens

Letter from Jens Soneryd to Jessica Leinen, "you'll do it yet, dear". June 21–June 29, 2019. Åplus, Berlin.



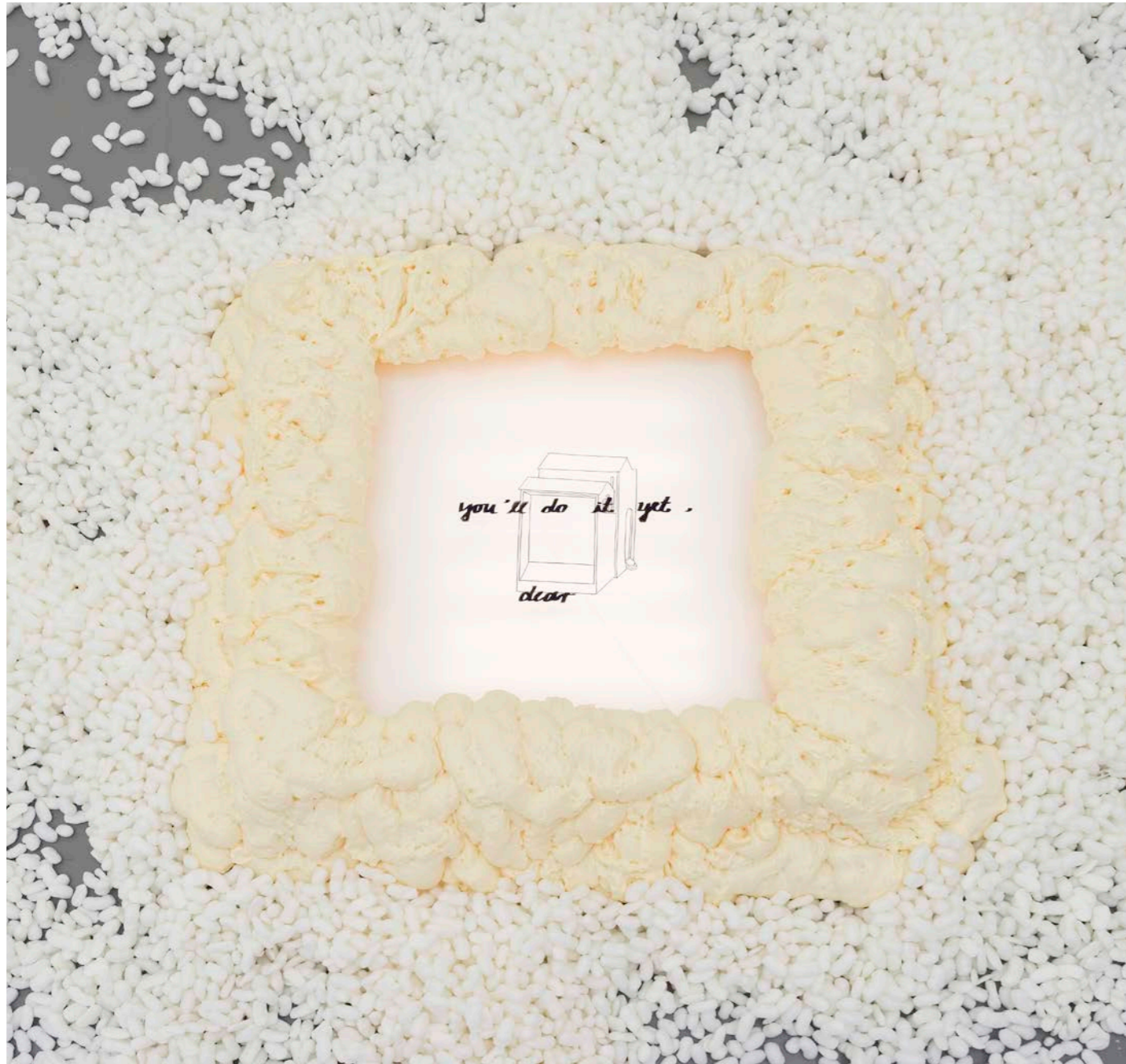


I thought and this is what I saw, 2019  
Ceramics, wire, photoprint on foil, 160 x 104 cm



Detail: I thought and this is what I saw





You'll do it yet, dear (,Home of Humilitas' Series, 2019  
Constructionfoam-lightbox, drawing on acryl-glass, 90 x 102 x 17 cm



Tatsächliche Gespenster Nr. 1, 2017  
Ceramics, fortune cookie message, gymnasticband mounted on steel rod, 16 x 9 x 9 cm



Tatsächliche Gespenster Nr. 2, 2017  
Ceramics, fortune cookie message, gymnasticband mounted on steel rod, 15 x 11 x 12 cm



Tatsächliche Gespenster Nr. 3, 2017  
Ceramics, fortune cookie message, gymnasticband mounted on steel rod, 14 x 7 x 8 cm



Tatsächliche Gespenster Nr 4, 2017  
Ceramics, fortune cookie message, gymnasticband mounted on steel rod, 12 x 7 x 10 cm



Tatsächliche Gespenster Nr. 5, 2017  
Ceramics, fortune cookie message, gymnasticband mounted on steel rod, 14 x 7 x 11 cm





Bottna, July 5, 2019

Dear Georg,

When we talked a few days ago, we touched upon many topics. One question led to another, which led to another, and so on. We talked about politics, Georg Kreisler (thank you for telling me about him), paintings that acknowledge their surroundings, the rapid pace with which words grow old today, technology, and the wish to use one's hands as long as one can.

It was a conversation full of stories and questions – and almost empty of answers. It made me wonder if "answers" perhaps not are what we need right now? Don't we have too much faith in them? Many answers are perfect, in all respects. They are honest, reliable and fact-based. The answers should work, but they don't. So far, they have neither saved us from an environmental catastrophe, nor from the current alarming political circus.

You said that hardships can radically change one's life choices as well as one's appreciation of small things, like croissants. You told me that your own difficulties when you were younger made you ask yourself an important question, which led you to become an artist.

Maybe it is time for us all to begin to ask questions again, to become less certain and a bit more careful. Maybe they can take us to better places, better times, if we dare to follow where they lead us.

I am ambivalent towards the use of words in art (especially paintings). Not in the case of Lee Lozano or Carl Andre, but take Ed Ruscha, for example. When there is a painting with the word "STANDARD" on a gas station, or the word "TELEPHONE" on a telephone booth, then I am comfortable, because the words are part of the objects. But when there is a sentence like "THAT WAS THEN THIS IS NOW" on a cloudy sky, then I become a bit bothered, because I don't see what the sentence has to do with the sky, but mainly because the text prevents me from seeing the sky. The text is something added that dominates the image: it gives an answer.

This is exactly what doesn't happen in your works with texts. Why? (Ok, I will try to answer this question despite what I just wrote above.) I think it is because you expand the rift between the written sign and the sound, and between the sound and its meaning. Words become tangible like matter, like acrylic, and aluminium, but also silent and enigmatic. They are transformed into questions (at least until the anagram is solved).

But this is not the only thing that happens. When words fall apart and don't work like they are supposed to, their hidden background is disclosed, and with it the entire semiotic machinery that turns words and sentences into intelligible wholes. In that sense, the letters and words in your works, are just as translucent as the silk screen fabric that you sometimes use.

My best,  
Jens





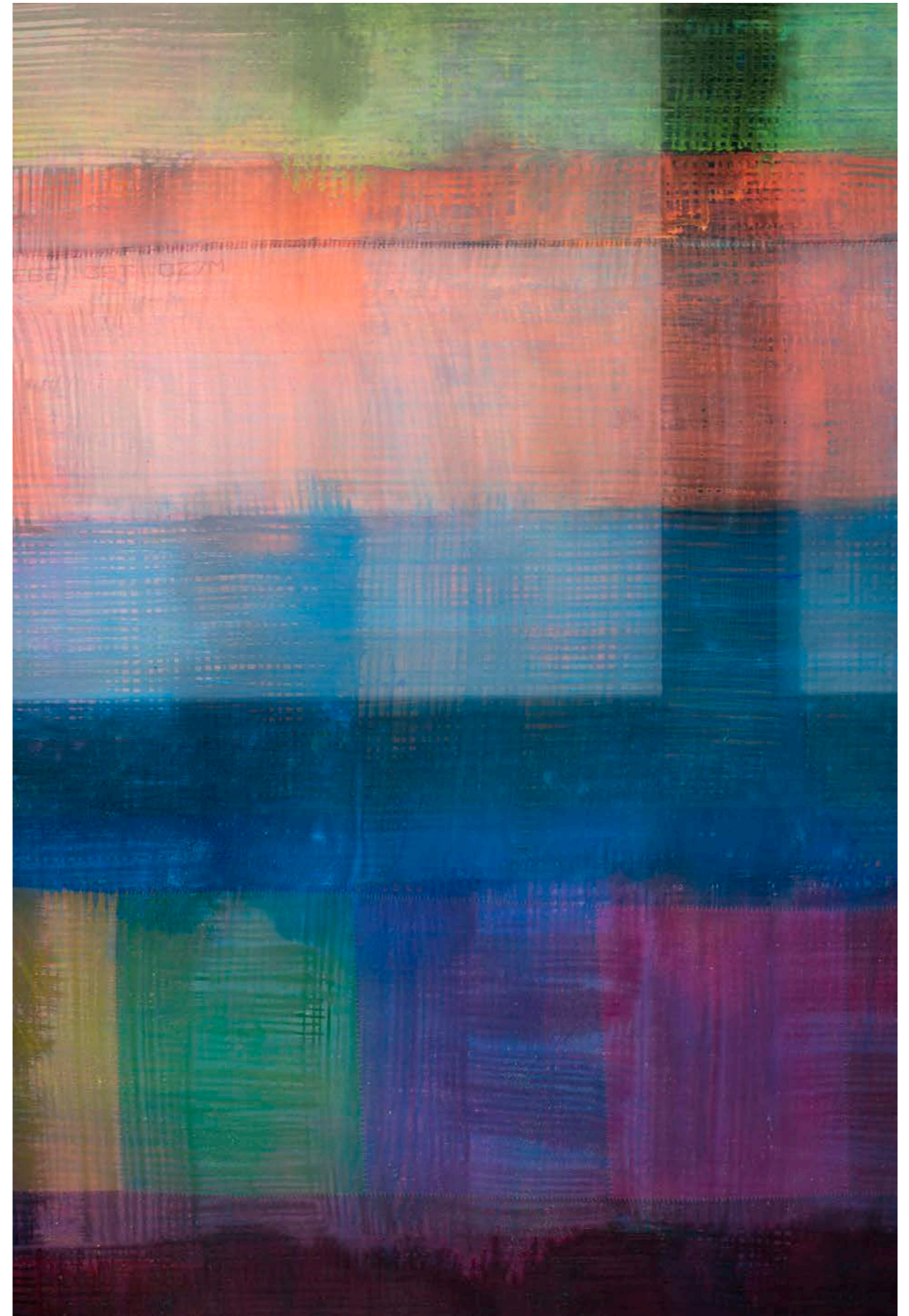
untitled(lp10), 2019  
Acrylic ink on silkscreenweb, 180 x 100 cm



untitled(lp7), 2019  
Acrylic ink on silkscreenweb, 180 x 100 cm



untitled(lp8), 2019  
Acrylic ink on silkscreenweb, 180 x 100 cm



Detail: untitled(lp8)

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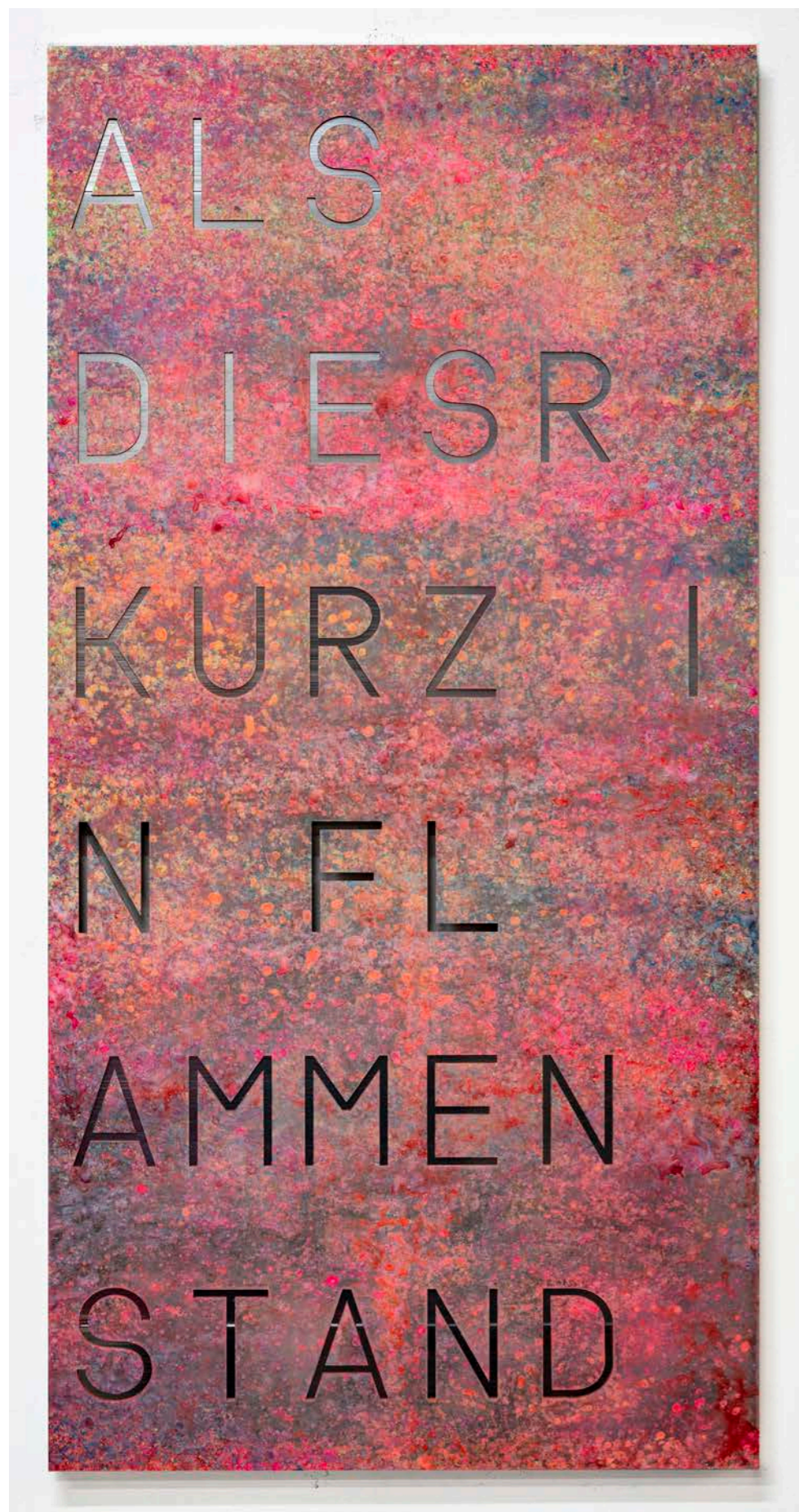
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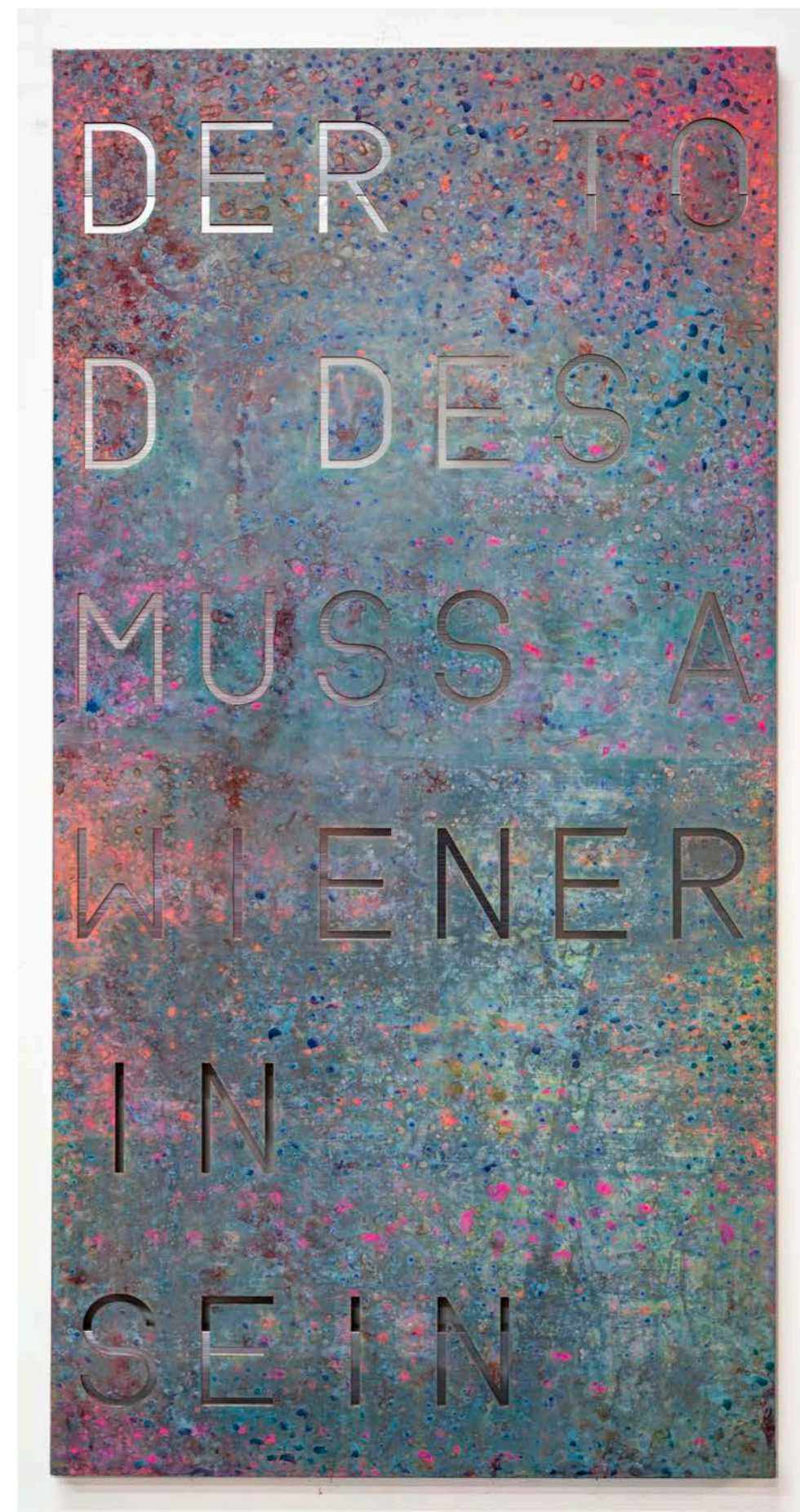
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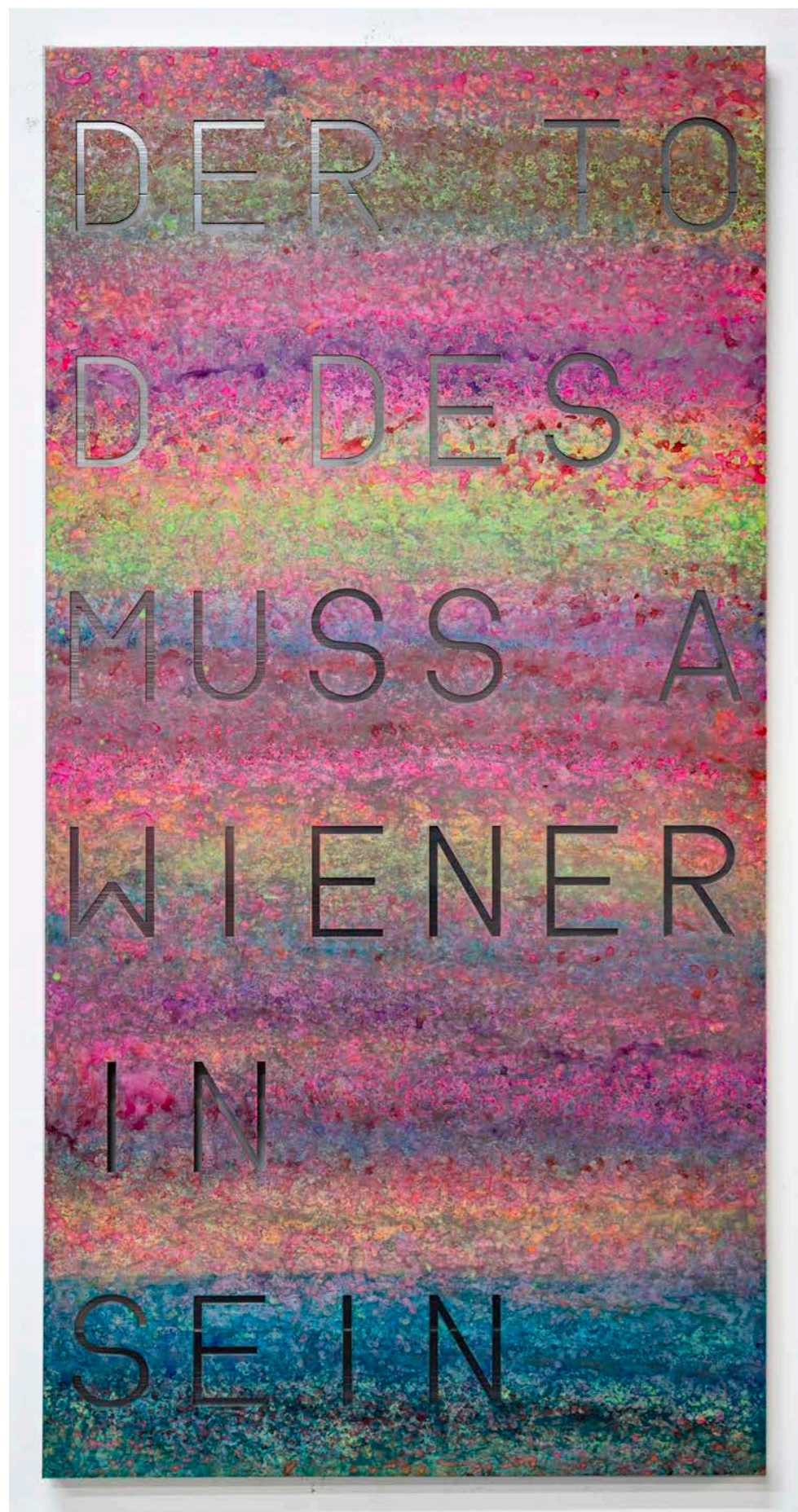
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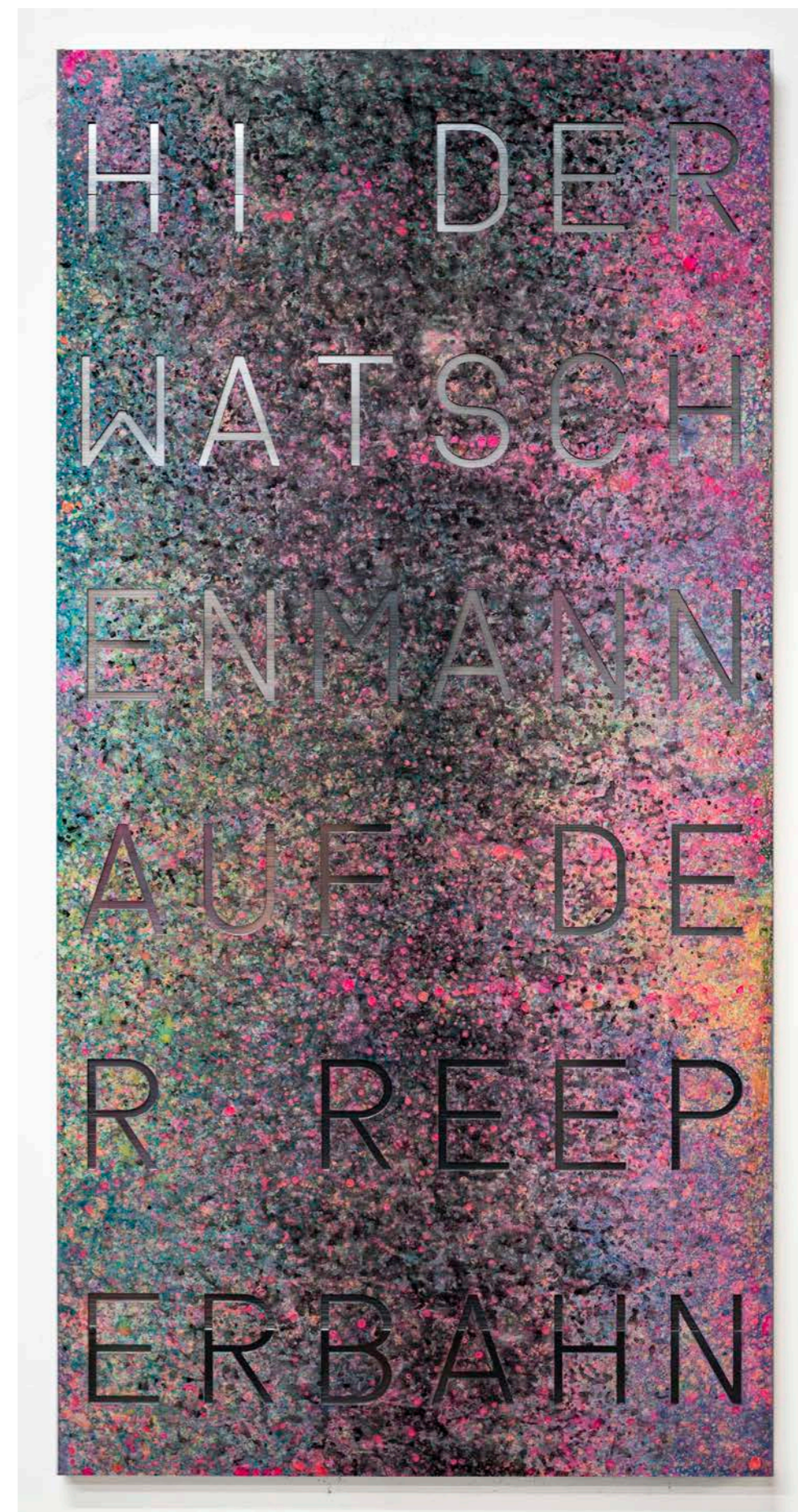
anagramm („als der zirkus in flammen stand“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



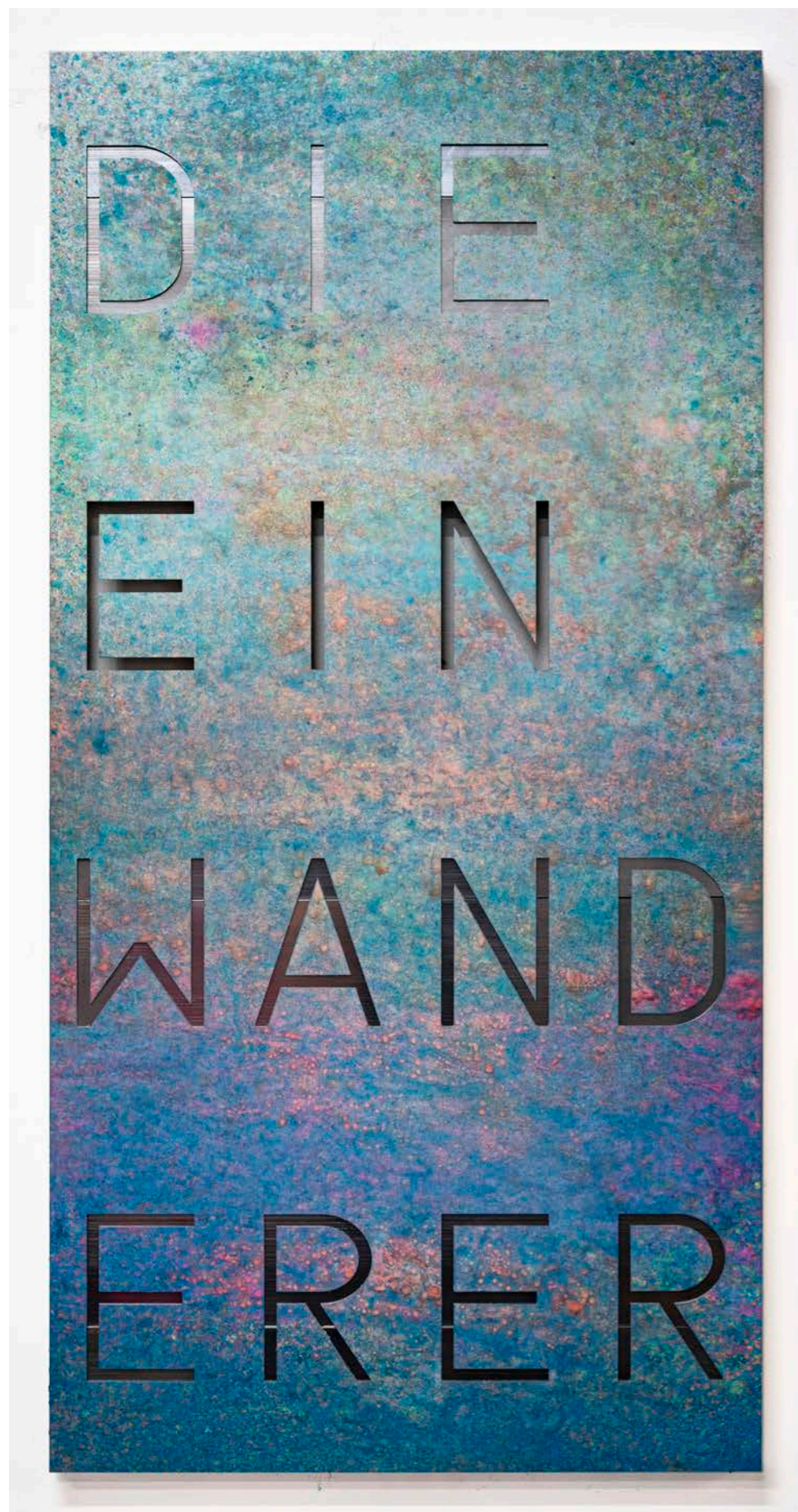
anagramm („der tod das muss ein wiener sein“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



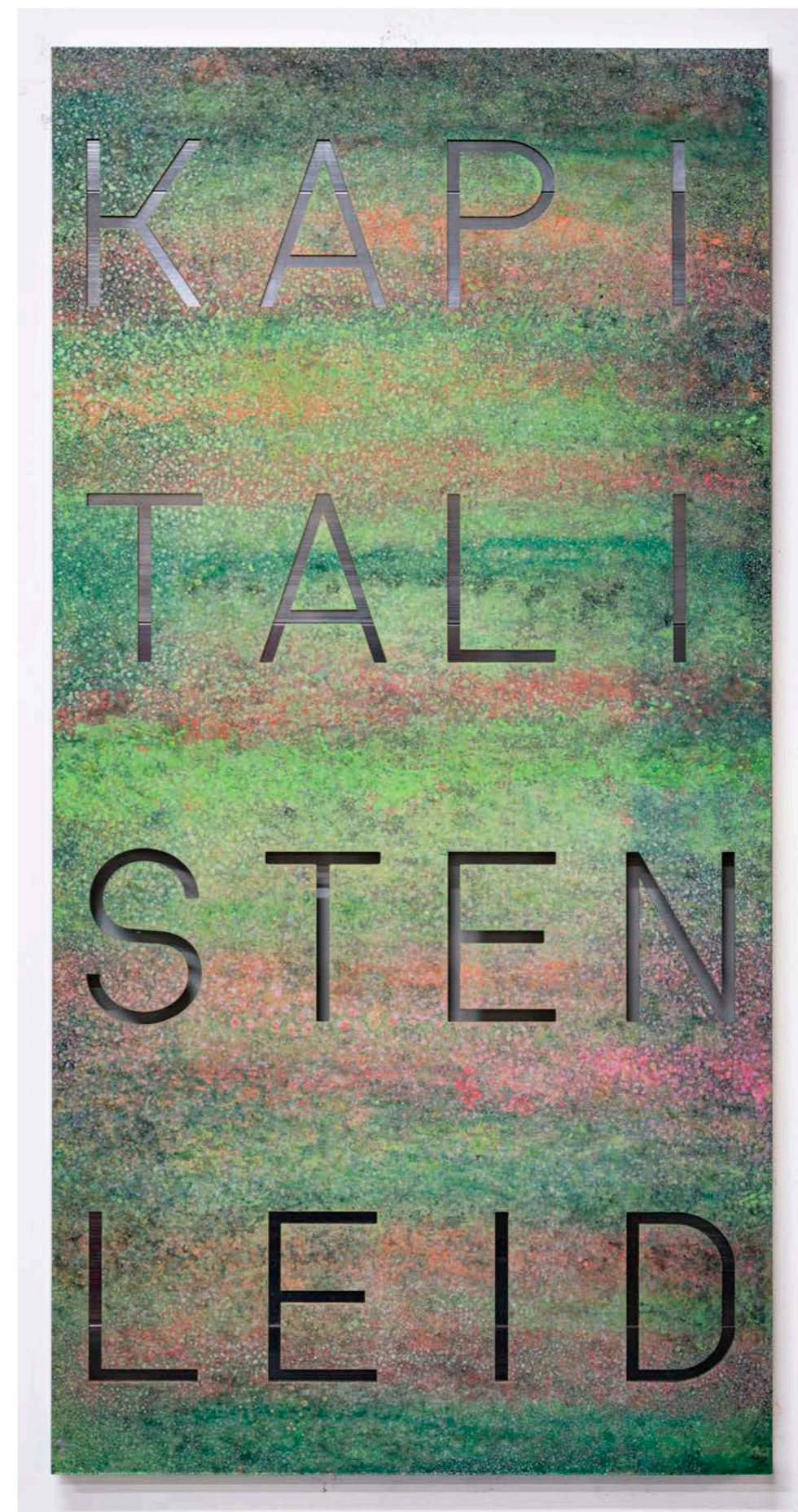
anagramm (der tod das muss ein wiener sein" georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



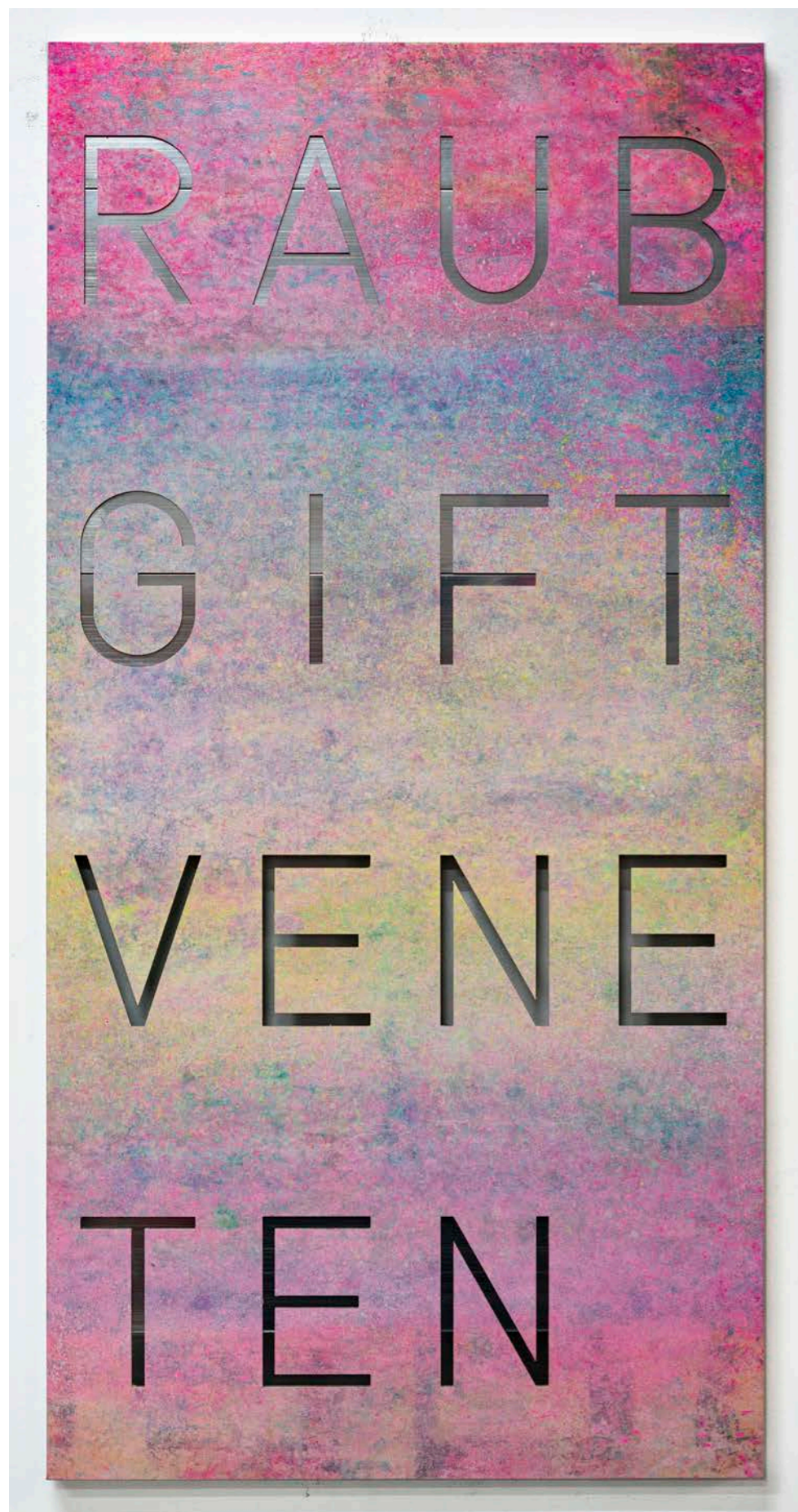
anagramm („der weihnachtsmann auf der reeperbahn" georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



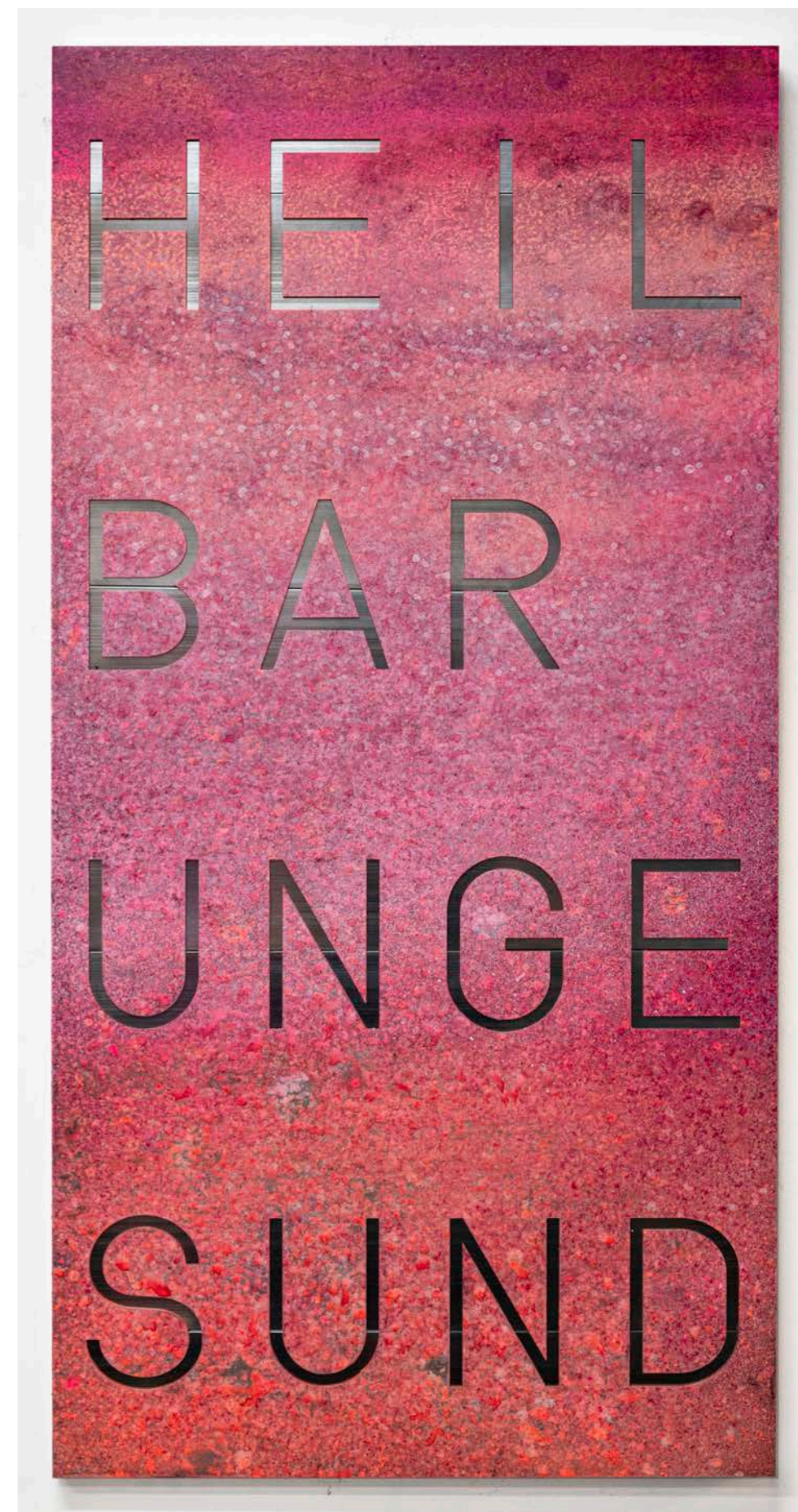
anagramm („die wanderniere“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



anagramm („kapitalistenlied“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



anagramm („tauben vergiften“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm



anagramm („unheilbar gesund“ georg kreisler), 2019  
Acrylic ink on aluminium, 100 x 50 cm

Lulu MacDonald  
LOWER THAN A SNAKES BELLY

Bottna, July 18, 2019

Dear Lulu,

Just as I sat down to write this letter to you, a very flat being flew by my window: a beautiful brimstone butterfly.

I can wholly understand your fascination with butterflies. They are peculiar beings, not only because they are metamorphic. But also because of their flatness, which you told me was why you became interested in them. They go through the sculptural stages of egg, larva, and pupa, until they reach the mature stage of flatness, in which they resemble leaves and flowers more than other insects. And just like flowers they always evoke fondness and delight, and never disgust, like many other insects, such as ticks and mosquitos, often do.

To me, the butterfly appears as something in between plant and animal. As an animal that pretend to be a plant, or a plant that pretend to be an animal. For that reason, maybe butterflies are better understood as signifying organisms or living images? How else would they have managed to become clichés?

Unlike most signifiers, butterflies are not rigid or dogmatic at all. Instead, they are playful, flamboyant, and superficial like wall paper, flower bouquets, textile patterns, stucco lustro, and the kind of crockery that you collect and use in your works. But that things are superficial does not mean that they are trivial or irrelevant. It only means that they are fragile, just like everything that truly matters, and that they'll lose their significance rapidly, unless we treat them with care.

Moreover, as humans we all live on the surface, on the thin layer between the earth and the sky; we all are on the same level as the snake's belly, even if we happen to be vertical creatures and therefore tend to pretend that we belong elsewhere than on the ground.

Best wishes,  
Jens





Standing Hat, 2019  
Ceramics, straw, lagurus grass, 140 x 50 cm



Sky Stone, 2019  
Stuccolustro, wood, flowers, 150 x 150 cm





Happy Hat Sad Hat, 2019  
Sinamay, feathers, ribbon, ceramics ca. 150 x 75 cm



Snakes Belly, 2019  
Stuccolustro, wood, 300 x 140 cm



Dear Simon,

In Virginia Woolf's *To the Lighthouse*, an artist returns to the house of a dead friend. She goes there to complete a portrait of her friend. Many years have passed since she began to work with the painting. Now that she continues, it is not only the house, the familiar things inside, and the light house that she sees from the window, that reawakens the past, but also the paint in itself: "And as she dipped into the blue paint, she dipped too into the past there."

I love this book and I came to think about it after our conversation last week. You told me that you always paint from memory. I wonder if it is the same for you, as for the artist Lily in the novel: if the colours of the paint and the very act of painting helps you to remember, so that the recollection is complete first when you have finished the painting? If so, painting deals with memory in a wholly different way than for example photography.

It is often said that memories are individual, and history collective. I don't believe so. I'm pretty sure that I've (accidentally) stolen other person's memories. And now I'm afraid I'm about to steal yours. The thing is that many of the motifs in your works are so familiar to me. Sometimes, it's almost as if they were made by pieces from my own messy archive of wanted and unwanted recollections. To look at your works is a bit like remembering to me.

Your paintings obviously have nothing to do with my past. My guess is that many of them originate from Ottersberg, where you grew up – a place that I've never visited. I grew up in Kolsva, a small mill village in Sweden, almost 1000 kilometres away from Ottersberg. But the fact is that everything in your works (except for the solar panels) is also very characteristic for Kolsva. I'm not only thinking about the material stuff, such as the white plastic chairs, the hot tubs, and the crocs sandals, but also about the loneliness, the absurdity, the humour and the "sachlichkeit".

Since your works to me are about my home village, I'm very happy that they all have such a friendly and respectful aura. Nowadays, the rural area is seldom portrayed in a very flattering way. Small industrial towns and mill villages are always described as decaying places and the people who live there are suspected to be ignorant and vulnerable to right-wing propaganda. These places may have a glorious past, but no future at all. The future belongs to the big cities, and so do all the successful people. I think this picture is deeply unjust and erroneous. For one reason, because it is based on an idea of the big city that is no longer true, at least not for most European cities.

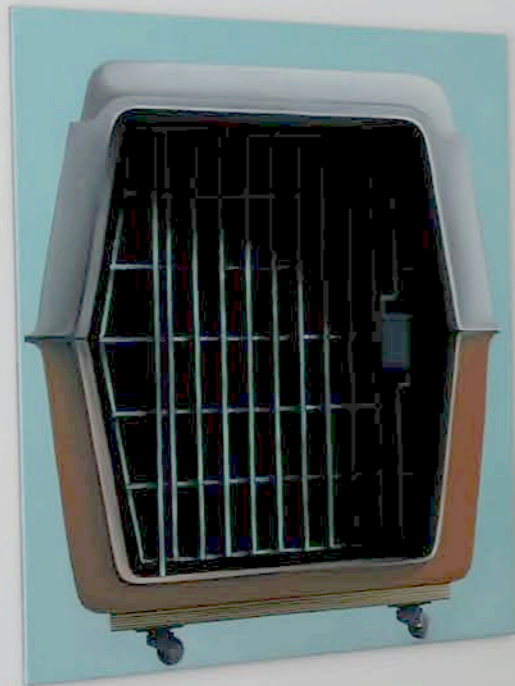
The sociologist Richard Sennett phrased this idea in a beautiful way: "A city is a milieu where strangers are likely to meet". This is of course what we all want the city to be, but it isn't any more. Because of gentrification, people in the cities are not likely to meet strangers there anymore. Instead, they only meet people like themselves. The cities may look like cities, be as big as cities, sound like cities, and sometimes also smell like cities, but they are not cities anymore! If you want to meet a stranger, you must go to a place like Kolsva. There you can for example meet a very nice man from Syria, who was a successful dancer before he fled with his wife and they ended up in Kolsva. He has plenty of stories to tell. (You will probably meet him at the gym close to the gas station, which I've done several times.)

I think that the grand idea of the city as a melting pot of cultures, dreams, and ideas nowadays is to be found on the countryside.

The village has become the true city.

My best,  
Jens

P.S. I've never met many strangers in for example Stockholm, although I lived there for many years, but in Berlin I have, and some of them have also become my friends. I think Berlin might still be a city, and I sincerely hope that it will remain a city for a while.





dienender Hund, 2019  
Oil on canvas, 130 x 105 cm



der gelbe Vogel, 2017  
Oil on canvas, 172 x 125 cm





getönte Scheibe, 2019  
Oil on canvas, 180 x 120 cm



Totalausfall, 2019  
Oil on canvas, 145 x 120 cm



am Eck, 2016  
Oil on canvas, 50 x 40 cm



Kneipp's Garten, 2019  
Oil on canvas, 50 x 40 cm



Åplus is pleased to announce that for the second time the two Swiss artists Roman Gysin and Patric Sandri created an exhibition at the gallery. For this new season – according to the ambiguous exhibition title – the two artists have proposed an exhibition concept based on dialogue: Their collaboration started long before the exhibition began, with a conversation that lasted several weeks and now found its form at Åplus in the dialogical juxtaposition of the works.

Roman Gysins (\*1984, lives and works in Zurich) artistic work is based on the confrontation with Materials and objects of daily use, their properties, potential, effects and immanent valuations. On a theoretical level, his material and object studies lead to thoughts on commonalities and boundaries between art and decoration, and on topics such as Artificiality and Camp. His work process is based on multi-level, manually executed Transformation processes. He processes his chosen materials, alienates and re-contextualizes them, then transforms them into sculptural objects and arrangements. Their interpretational contexts are vague and undefined, thus prompting new interpretations of what is already familiar. For the exhibition Neue Staffel, Gysin develops a new series of works. The first step is the processing of wood, which begins with a specially made Gertel. It is a tool used for work in agriculture and forestry, but also in viticulture and horticulture. After processing the wood fragments individually, he coats them with fabric, which he then treats with a mixture of glue and chalk. Monetized in a staggered arrangement on the walls, they mime a fragmentary brickwork like backdrops and transform into wall objects. Objects such as ropes and braids are clamped and hung on these; metal fittings and loops are attached and decorated with bodices. Characteristic of Gysin's works is an ambivalence, which is created by a permanent oscillation of various attributions of meaning and the complexity of the inserted signs. The artist consciously plays with materialities, textures and contexts, whose inclination towards fluid definitions resists schematic dichotomies.

In his works Patric Sandri (\*1979, lives and works in Zurich) explores the medial and formal conditions of painting, space and sculpture, with which he explores the discourse of perception and seeing, and the references between art and design. Each work begins with a systemic principle defined by the artist. Based on the spatial conditions, he defines the relationship of the central recurring components of his works to each other – wood, canvas, and the primary colours yellow, red, blue – in every detail of the execution up to positioning in the room. This results in works that are on the one hand monochrome paintings, but can also be understood as sculptural wall elements. The special neon pigmentation chosen by the artist – neon pigments are larger than other colour pigments and therefore create a real luminosity of their own – they form a colorfield that opens up another level of objecthood. For the exhibition Neue Staffel an extensive series of sculptural works was created for the first time. For this Sandri works again with a systemic principle. The starting point of all works shown is 3 wooden sticks, 2 wooden panels of equal length and neon pigments in yellow, red and blue. With this fixed set, a kind of fragmentary modular construction kit, the artist plays with the various possibilities of combination. Out of this, he creates settings that remain ambiguous in their appearance and functionality. Despite the strict self-imposed guidelines, fragile-looking objects emerge from, which look like personalized characters playfully balance between equilibrium and imbalance. As if by themselves, they shine and reflect light from seemingly unknown origins. While Sandri's earlier works are strongly committed to monochrome painting and minimal art, this series opens a new chapter in his work with which a poetic moment enters his practice and expresses the fragility of the life surrounding us.





Roman Gysin - Hanging out with strangers 3, 2019  
Wood, fabric, glue, chalk, metal, 94 x 49 x 9 cm



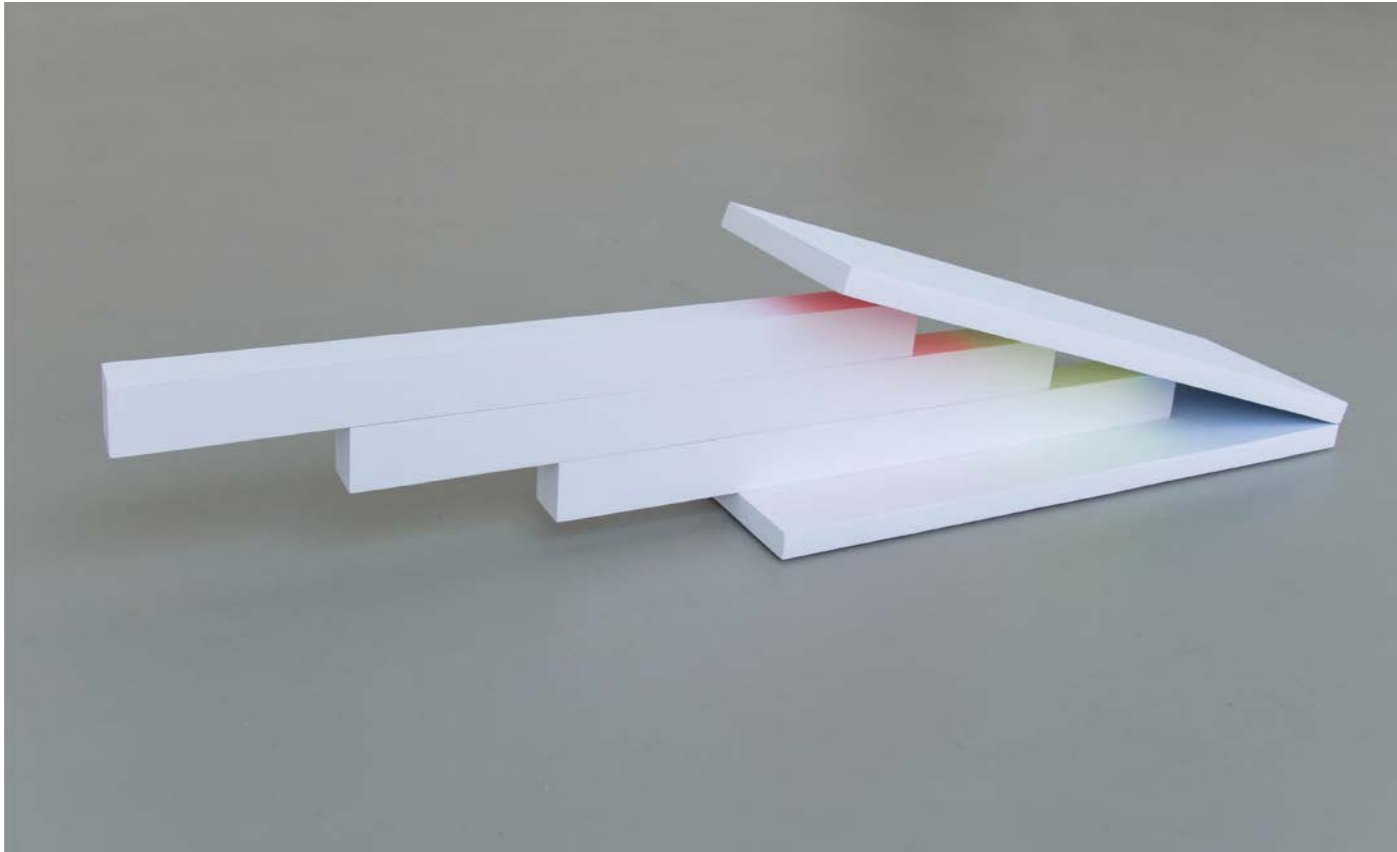
Roman Gysin - Hanging out with strangers 2, 2019  
Wood, fabric, glue, chalk, metal, 98 x 47 x 6 cm



Roman Gysin - Hanging out with strangers 5, 2019  
Wood, fabric, glue, chalk, metal, 80 x 136 x 8 cm



Roman Gysin - Hanging out with strangers 1, 2019  
Wood, fabric, glue, chalk, metal, 108 x 54 x 5 cm



Patric Sandri - Is it dead? 2019  
Acrylic on wood, 105 x 19,5 x 20 cm



Patric Sandri - I usually write in my underwear and three dogs sleeping at my feet. 2019  
Acrylic on wood, 60 x 18,5 x 20 cm



Patric Sandri - ... every morning, 2019  
Acrylic on wood, 60 x 82,2 x 60 cm





Patric Sandri and Roman Gysin - Neue Staffel, 2019  
Acrylic on wood / Wood, fabric, glue, chalk, metal, 145 x 70 x 25 cm



Roman Gysin - Hanging out with strangers 4, 2019  
Wood, fabric, glue, chalk, metal, 195 x 115 x 10 cm





Patric Sandri - I've always loved the scent of rose; it's just the most beautiful scent. 2019  
Acrylic on wood, 60 x 69,1 x 20 cm



Patric Sandri - Half a Mile plus half a Lime equal small Emil, 2019  
Acrylic on wood covered by white transparent cotton, 119,5 x 69 cm

,I shall commit my thoughts to paper, it is true; but that is a poor medium for the communication of feeling.“

*Mary Shelley's: Frankenstein or The Modern Prometheus - Letter 2*

Again it is time for a new season... and I am looking forward to it, because television is no longer... so go quickly to Patric and Roman and see what's new.  
I still like to remember their solo exhibitions at Åplus 2018 /. The auratic presence of Patric's installation and the genetically modified material works of Roman.

There are filigree white objects by Patric in the room, around which a three-coloured aureole floats permanently. Everything is in balance, involuntarily I move carefully.  
On the wall, several fragments of a brickwork made of light sand-lime brick are mounted. Just as if the gatherer Roman had dissected a building to preserve fragments of it as a romantic memory. On closer inspection, the impression naturally fizzles out. Each individual stone is hand carved, then covered with canvas and painted with chalk and pigment. All this is obvious, because Roman is not interested in a trompe-l'œil effect of perfectly imitated nature. Rather the irritation of the familiar, for the objects seem homey and disturbing at the same time. Some objects are adorned with silk ribbons, a material Roman already used for another series. Others have small straps or rubber traps, here too everything is specially made for them. In addition, there are coarse ropes that are sometimes attached autonomously to steel rings to which horses are normally tied. Sometimes they hang loosely on one of the wall fragments or connect them to the wall.

Roman calls this ensemble „hanging out with strangers“, and I know that he himself likes to „hang out“ with strangers, to drift with them for an evening or a night, always curious to see something new and to get to know the unknown. And that's exactly how it is with his objects: They meet like normal people for a chat and soon one is entangled in a nice conversation with these beings.

Beings also applies here to Patric's installative works. They are elegant constructions made of white lacquered wood that, like his older objects, seem to shine from the inside out.

Is it dead?

This short title of artanwork clearly indicates that it must have lived. Otherwise it couldn't be dead all of a sudden. But can a man-made work of art actually live? And if so, how old can it get and is there a heaven for art?

I usually write in my underwear and three dogs sleeping at my feet.  
It tells of the pleasant warmth that three dogs can give off, which the artist needs to make his works shine.

I dictate, I compose, I copy all myself.  
Plays with the feeling of closeness to Hans Gugelot's serially manufactured furniture, which Patric is not uncomfortable with.

..every morning.  
every day.

I've always loved the scent of rose; it's just the most beautiful scent.

Of course Patric also knows how to let his objects act as a group as well as a lone fighter in space and with the visitors.

Both artists give their works enough freedom to exchange ideas with each other.

Good news at the end: It's still alive!

*Patrick Huber*



The large-format paintings by Kyle Fitzpatrick are dark and almost radically empty. They change between abstraction and figurative elements due to their monochrome black-brownish or night-blue surfaces and the few, bright parts. The bright areas seem like light coming from nowhere, which falls on gloomy, often melancholy-looking, deserted landscapes. These ghostly landscapes, which give us a dark longing for nature, are not life-worldly and can not be assigned territorial, social, political or geographical landscapes. The paintings lack conventional perspectives; dark amorphous realms wipe out everything and have a depressing, even nihilistic effect. They are like the stillness of the now at the end of the world, where the visible world is only a small part of reality – it is that moment which counts.

Whether you are exhilarated or depressed, it seems that something of yourself remains in the hushed thickets and in the branches of the mute trees... According to whether you're sanguine or somber, nature celebrates with you or consoles... You see nature agitated or at ease, according to what is happening within yourself. (Paul Mantz (1821-1895), French art critic)

Parsimony, the title of the exhibition (the German, "Sparsamkeit"), describes the moderate handling of available resources in an optimal way. Thrift is a goal to be achieved by using only what is necessary. It's a virtue and should not be confused with stinginess. Avarice, on the other hand, is exaggerated thriftiness and an unwillingness to share, thus related to covetousness, acquisitiveness and greed.

In our time, however, which is characterized by massive exploitation of natural resources of our planet, massive total indebtedness of private individuals and looming state failures, one should do well to internalize economical and moderate handling of things and means.

Kyle Fitzpatrick's „Parsimony“ refers to the essay „Migratory Meaning“ by Ron Silliman on the poem, „Migratory Noon“ by Joseph Ceravolo.

Silliman argues here that any attempts to integrate elements of this poetry into a coherent reading are thwarted, since they elude a detailed and precise determination and there is even an apparent incoherence or inconsistency between parts of the same sentence. He continues to argue, however, that the perceptible determination of each object allows one to interpret the whole, which in turn is due to the, „parsimony principle“ that takes place in the mind of the reader. The „parsimony principle“, according to the linguists Charles Fillmore and Paul Kay, refers to the tendency of the reader to combine individual images with a maximum of standardization through a minimum of effort, thus placing the reader in the foreground of elements that fit into specific contexts, and ignores those that prevent such reading.

The two linguists Charles Fillmore and Paul Kay in turn derive their principle of parsimony from the so-called, „Ockham's razor“, named after William of Ockham (1288-1347) which states that in the case of several possible explanations for one and the same state of affairs, the simplest theory is to be preferred. A theory is simple if it contains as few variables and hypotheses as possible, and if these are in clear, logical relationships to each other, the matter to be explained follows logically.

The increasing differentiation and detailed description of a phenomenon is not per se a worse or less true description of reality. However, a differentiated description should also create some added value.

Ron Silliman, „Migratory Meaning,“ 1982, The New Sentence (New York: Roof Books, 1995), 109, 119)

*Text by Bernd Reiss*





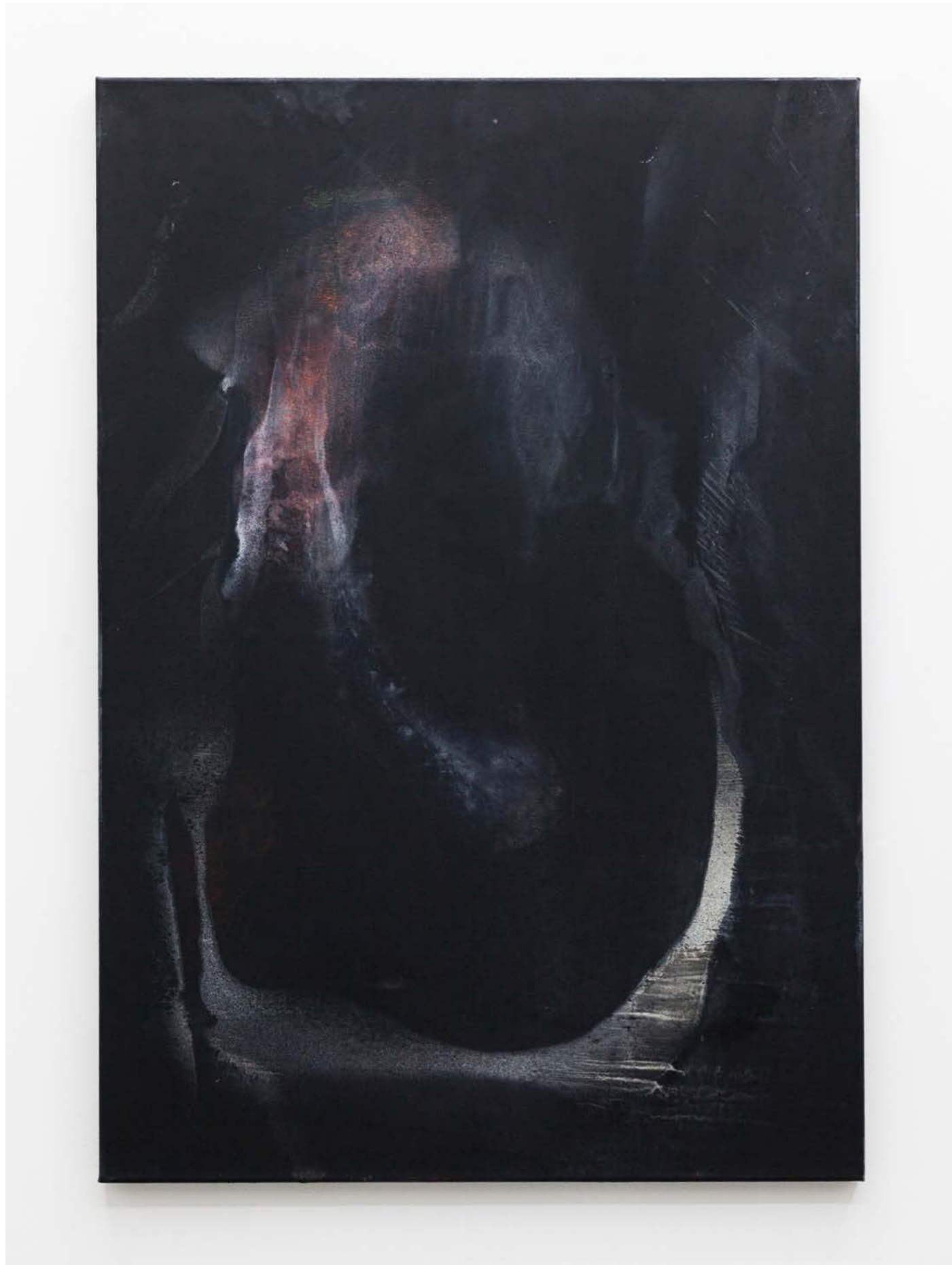
Mountain Song, 2017  
Acrylic, dirt, chalk on canvas, 180 x 280 cm





Scout, 2016  
Acrylic & dirt on canvas, 200 x 260 cm





Untitled, 2017  
Acrylic & dirt on canvas, 130 x 90 cm



Untitled, 2018  
Acrylic & dirt on canvas, 50 x 40 cm



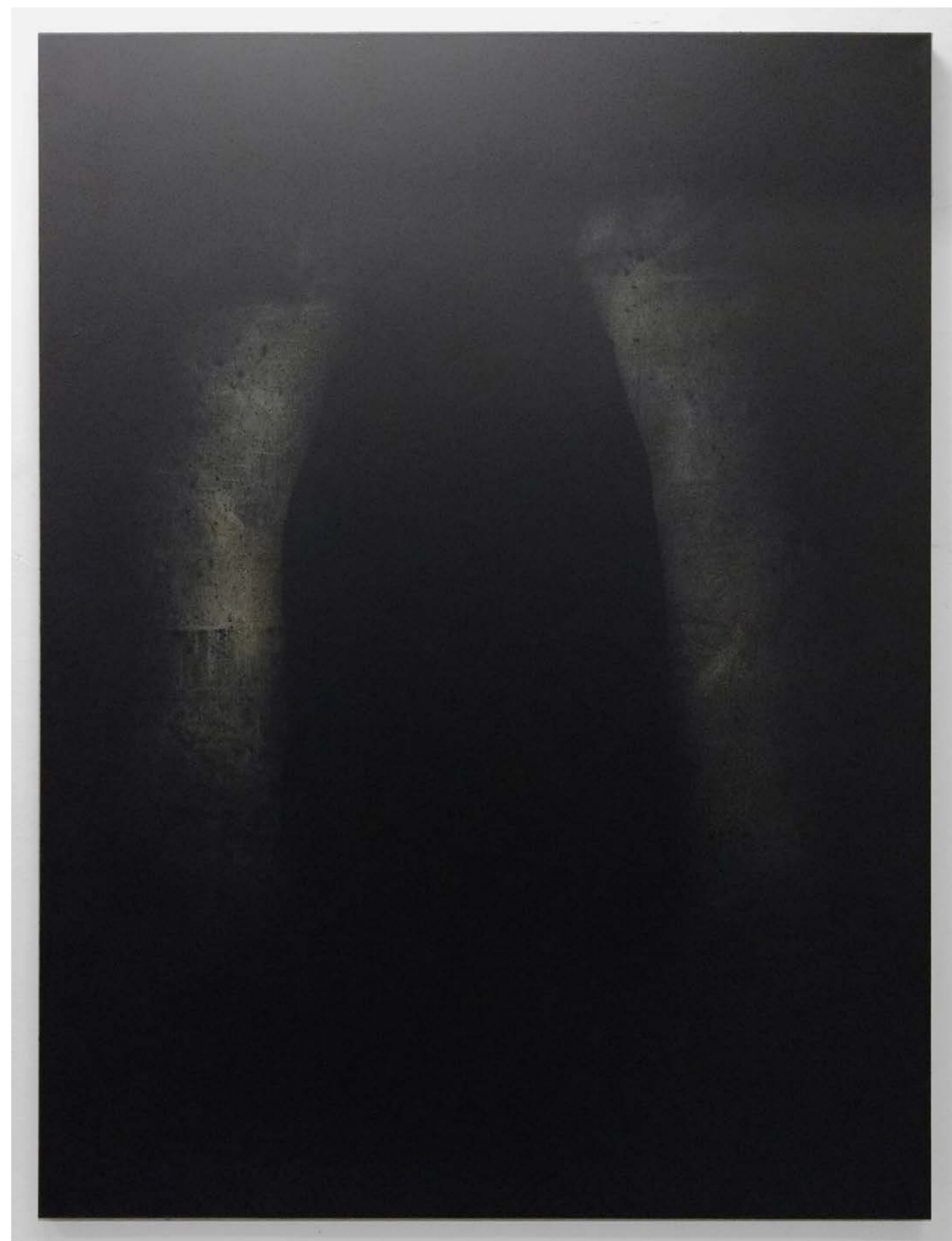
Chains of Mountains, 2018  
Acrylic & dirt on canvas, 180 x 280 cm



42°40'27.86N, 92°25'45.36W, 2017-18  
Acrylic & dirt on canvas, 200 x 300 cm



Night Watch II', 2017  
Acrylic, dirt on canvas, 223 x 197 cm



Untitled, 2018  
Acrylic, dirt on canvas, 200 x 150 cm



Night Watch I, 2016  
Acrylic, dirt on canvas, 180 x 210 cm

### Migratory Noon

Cold and the cranes.  
Cranes in the  
wind  
like cellophane tape  
on a school book.  
The wind bangs  
the car, but I sing out loud,  
help, help  
as sky gets white  
and whiter and whiter and whiter.  
Where are you  
in the reincarnate  
blossoms of the cold?

-Joseph Ceravolo

