



STILL IS STILL MOVING

Anders Bonnesen

Opening: Friday May 28th from 5 to 8 p.m.

May 29th through June 26th 2010.

Open: Wednesday - Saturday from noon to 5 p.m.

... And it's hard to explain how I feel / It won't go in words / but I know that it's real / I can be moving or I can be still / but still is still moving me / still is still moving to me. Willie Nelson

In an attempt to prove that STILL IS STILL MOVING Anders Bonnesen exhibits a large number of new works – sculptures that stay pretty still.

Apart from this common denominator they point in many directions: A few of the works incorporate traffic signs and thus uses traffic as a fairly straightforward metaphor for movement and standing still. Other works surprisingly are in a kind of dialogue with the Renaissance: A life-belt is simultaneously a mazzochio, the torus-shape, in fact a kind of headdress, that was central for artists like Paolo Uccello and Piero della Francesca in the development of the central perspective – and thus a shape that has played a large role in our general perception of the world.

An oversized suitcase supposedly belongs to Albrecht Dürer. It is shaped like the polyhedron in Dürer's engraving Melancholia in which a figure sits lost in contemplation while geometric and other instruments lie scattered on the ground. A scarf that rises from a plinth like a snake-charmers snake bears the title Laokoon after the man from Greek mythology who had to fight in vain for his own life and that of his sons against giant snakes. And a pixie-cap cast in bronze is simply called Perdue (lost, forgotten) as in the ancient cire perdue (lost wax) casting technique which the work is a clear, knitted, demonstration of.

Classic art historical references like these as well as much more commonplace ones can be found in all of these works. But if we seek the explanation here we are none the wiser.

These works are well aware of their own preconditions but at the same time there are a lot of misunderstandings. Misunderstandings and mistranslations are used here as a constructive principle, a principle aimed at unfixing fixed meanings.

The opening quote from the Willie Nelson song, from which the exhibition has borrowed its title, reminds us that here we are confronted with something which is very reluctant to submit to language but which is nonetheless quite real.

Sincerely

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