



OBJECTIVES

Anna Nordquist Andersson (SE), Martin Erik Andersen, Leonard Forslund, Peter Holst Henckel, Jytte Høy, Kirsten Justensen, Sophia Kalkau, Nina Radelfahr, Finn Reinbothe, Rosemaria Rex, René Schmidt, Jacob Nielsen & Jonas Seeberg, Carina Zunino

January 8th through February 5th 2011.

Wednesday to Saturday from noon to 5 p.m. (or by appointment)

Skulpturi.dk (The Sculptury) has asked Rosemaria Rex to put together an exhibition of works which are located somewhere in between photography and sculpture, between 2 D and 3 D, between immaterial and physical space. This compound of photography and sculpture can be seen in the exhibition as for instance: a photographic door which opens up to a space beyond the wall (Peter Holst Henckel), a projection of a body seen from the back which is anchored in the physical space through the 'wings' on the wall (Sophia Kalkau), or in a snapshot of the panoramic view from *The Round Tower* in Copenhagen which has been folded the other way round into a cylinder (Jytte Høy). Other examples of the photography/sculpture combination are: a self-portrait projected onto evaporating dry ice (Nina Radelfahr), a shelf-like construction with pieces of wood, paper clips and a photograph of a pointing finger (Finn Reinbothe) or a typewriter which has produced a 'photograph' of itself (Jacob Nielsen & Jonas Seeberg). The historical roots of the combination of photography and sculpture in the hybrid aesthetics of the sixties is represented by Kirsten Justesen's conjunction of cardboard box, body and photography. Rosemaria Rex's own contribution to the exhibition is a photograph of a running girl transferred onto a ceramic globule which could also be the ball which the girl is running toward. In Martin Erik Andersen's work photography and sculpture meet in a 3 D print of the artist's body merged with an office chair, a broom and other elements. The boundaries between these elements and the body have been broken down in an impossible manner due to the miscalculations of a computer programme in the transposition from photography to 3 D.

The exhibition demonstrates that the sculpture/photography hybrid can uncover a third space which is perhaps as far away from photography as it is from sculpture and holds implications which are fundamentally different from both. One of the perspectives of this kind of work is a discussion concerning immaterial space versus physical space and the ways in which these two can shift back and forth and influence each other. Another perspective is the tension which arises between stillness and motion when a photograph has become an object which we can walk around and apprehend from different angles. The coalescence of photography and sculpture into a third space also brings about a different employment of the body, the subjective body or an anonymous body, as a material on a line with for instance steel, polyester or dry ice.

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