

**SPRING 14**



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April 13 – May 4, 2014

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Levin Gjournals

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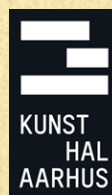
Marja Griniuk would like to thank Steno Museum, Aarhus for loan of showcases.



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## SPRING14 – A foreword by the Executive Board of KP

Each year KP's Executive Board has the privilege of inviting some of the new talents that have previously demonstrated a strong voice at KP to show a new in-depth work/project at SPRING14.

The distinction from KP – where the process is having one's work assessed by a panel of experts in a few hectic days – is that SPRING exhibitors are given the challenge of elaborating on a piece/project through a longer period of time in collaboration with each other and an adviser.

At SPRING14, *Marja Griniuk*, *Levin Gjernalis*, *Laurits Nymand Svendsen* and *Erik Bendix* have undertaken this challenge with a surplus of energy and enthusiasm. They have all moved on from their original proposals and already in last summers beginning phase more or less radically transformed them.

Despite the varying artistic approaches and use of a wide range of media, *Jobanne Løgstrup* has provided qualified guidance and supervision and has successfully assembled an exhibition where the individual works function in a larger context while at the same time clearly calling attention to their own specific sets of issues.

The SPRING14 catalogue that you now have in your hand has taken on the character of a 'vessel' that contains independently produced contributions from the artists. Some of these already existed as integrated parts of the individual projects.

The idea is not only to represent and reflect on the exhibited projects but to also let components of the work materialize through these printed works.

KP's Board would like to thank the four artists and all of the collaborators: Kunsthall Aarhus for their support and the use of their facilities, *Marja Griniuk* for taking on extra responsibilities for the layout of this catalogue and not least of all a big thank you to *Jobanne Løgstrup* for taking on the task of adviser with great generosity and sensitivity.

SPRING14 would not be possible without generous economic support – therefore thank you to The Danish Council for the Arts, The County of Aarhus' Cultural Development Fund, Aarhus Stiftstidendes Fund, Vilhelm Kiers Fund and The Augustinus Fund.

KP's Board

## **A Short Text on Becoming**

Johanne Løgstrup, adviser, SPRING14

All beginnings are difficult. Where to start? Already here it seems that there are problems with this text. I am not using the right words. I haven't started out with a great quote, which is the usual type of opening for an introduction to a catalogue. And wouldn't that be the proper thing to do? To have a theorist or an author introduce and frame the essence of what I want this to be about in a short and precise manner - then I could just lean up against it.

There are so many conventions.

I'll try again. All beginnings are difficult. One often begins with enthusiasm. An idea of something. One thought breeds the next, and the next. There isn't necessarily a form, just an approach. There aren't even words for it yet. Nonetheless the idea grows. I am confused. What sort of text is this anyway?

Some things begin by accident. Really, this should have been different. It is not how I imagined this text. Actually it should have had an entirely different form. But now it's here and I stand by it. I want it to be a text that falters — in an elegant way of course — if such a thing exists.

Let me change course: I have the honor of being the adviser to the exhibit SPRING14, an initiative with its origins in KPs Executive Board and that, for the eleventh year in a row has arranged a forum for a select group of artists who have exhibited at KP. This initiative is unusual — perhaps the only one of its kind in Denmark — giving primarily untested artists at the beginning of their careers a chance to focus on a new, larger production which is then exhibited at Kunsthall Aarhus. By doing so KPs board has given the artists a forum for collegial exchanges, professional advisers and economic support for the production, presentation and dissemination of their works.

It is a pleasure to be a collaborator with this year's SPRING14 exhibitors. My usual point of reference is another. I am a curator and my work, most often, starts in a whole different place. I begin by thinking in terms of a theme or an issue that I find particularly relevant and want clarified in all its nuances. I look for appropriate, topical subjects and artists. I think in terms of investigations into how works communicate with each other. I articulate that which is gathered and shown. I provide a framework for the art to be seen in.

SPRING's frame of reference is something else. KP's Executive Board has chosen the participating artists for the potential of their earlier work. We are talking about a different type of exhibit here, one where the

frame of reference is the artist's individual practice. These artists are at the beginning of what will hopefully be a long career. Everything is still up for grabs, can transform and transmute and are subject to a different set of rules. Because nothing yet is fixed it is both an interesting and confusing period - an uncertain time where the artist needs to possess both the will and courage to stay in it.

The four SPRING14 artists have been working with intense focus on their production. Many decisions have been made and in the process a lot of editing and addition have taken place.

Erik Bendix is showing a series of paintings and small sculptural objects. The paintings borrow their style from the Concrete Painting tradition and combine features of Pop Art, more precisely from the world of comic strips. For the sake of argument these two traditions have very little to do with each other but are in Bendix's works in direct dialogue, or should I say arguing with and competing for space within the painting. The small sculptural objects represent bombs borrowed from the world of comic strips and appear as commentary to the paintings content.

Inherent in Bendix's work is a wish to clarify a series of questions within the painting. What are its possibilities? Where is its inherent power to communicate? And why use painting as a medium when there are so many other contemporary formats? Obviously Bendix is not producing nor is he interested in idealized paintings. What interests him is when things go wrong, when cracks in the surface appear and when we need to employ our sense of humor to contain our own inadequacies.

Levin Gjernal presents the piece *Centering*, which consists of a long series of small, raw porcelain objects turned on a potter's wheel. The objects are neither representative nor functional, rather they point solely to their own origin in an insistent repetition. In this series of objects a structure of similarities and differences becomes apparent inviting the viewer into a richly detailed universe of pure materiality. Like a mantra, the repetition holds the outside world - that is, the world outside of the piece - at a distance thereby creating a calm for experiencing the way in which the pieces come into being and for the experience of focusing on their process and losing oneself in them.

Marja Griniuk presents the video installation *Kanten (The Edge)*. The video's pivotal point is an animated puppet film that borrows from the science fiction genre. The story takes place far into the future and describes our human struggle with consciousness and the body. The parties involved are lost existences that no longer know if they are machines or humans. They have forgotten who they are, where they come from, what the purpose of their life is or how it ends.

The video is a comprehensive production and a collaboration with many other people. Besides the video, the piece consists of the puppets presented in glass exhibition cases each with their own soundtrack and a newspaper whose text is generated by a computer program. Griniuk manages to juxtapose a number of unconventional ways of thinking by using the genre of science fiction in this piece. It would be a mistake though, to see the video only as a reference or commentary on an unpredictable future; rather, it should be seen as an attempt towards understanding some of today's societal tendencies and provoking a discussion of these.

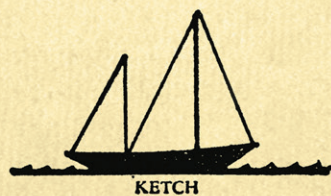
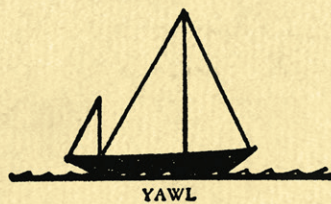
Laurits Nymand Svendsen presents the piece *Myopia — Through the Lens of Psychology*, 2014, which is an exhibition within the larger exhibition. Nymand Svendsen has taken up a new area of knowledge culture, which becomes the focal point for his practice. This time it is the psychological mechanisms that become apparent in all types of specialization. Scrutiny of a chosen topic demands the exclusion of others and what happens when this occurs is what interests Nymand Svendsen.

These studies come to life in the form of a series of minute pieces that can only be viewed through a microscope. The exhibit consists of a group of showcases where the viewer has to move in very close in order to examine the objects. The viewer adjusts to a form of nearsightedness in order to take part in the work.

In his practice Nymand Svendsen makes use of the paraphrase as an approach whereby he mimics the specialized culture of science- a culture that builds on old traditions and with its very specific æsthetic. Using this form he can investigate and come closer to notions of knowledge otherwise rarely illuminated. Art seems to be the right place for a freeing up of these notions which otherwise easily become buried under the hectic barrage of information we live with today.

Well, this text is reaching its end. Okay, it became a text. If you are reading this you probably have seen SPRING 14. I haven't. It's still underway. The last details are being worked on. I look forward to seeing the work we have spoken about for so long. What I see now no longer contains the artist's doubts or uncertainty. They have wound up with some strong pieces. Works that emerged from their own free will and interest. These are not assignments. But here at the finish line I would like to give a shout-out to faltering. Because there isn't much room left in today's world for it. Nowadays we are effective, we rationalize and at the same time we all need to believe that innovation is the future. But in faltering we find our way to something new — in the dark, in uncertainty. Art makes room for this if we allow ourselves the possibility. We need to take a chance — myself as adviser included - we need to chance it every time we start something new.

**four popular sailing rigs**



## Register

Erik Bendix

*The Best Ideas Are Usually the Worst (I – V)*, 2014,  
painting

*At the End of the Day, They Are Only Rubber*, 2014,  
six sculptural objects

Levin Gjournals

*Centrerings*, 2014, porcelain

Marīja Griniuk

*Kanten (The Edge)*, 2014, video-installation

Video, puppets, 5 soundtracks

In collaboration with:

Tue Brisson Mosich

Lars Kramhøft

Johanne Lykke Poulsen

Julie Stavad

Simon Raundahl Lembcke Andersen

Konstantinas Navasaitis

and others

Laurits Nymand Svendsen

*Myopia – Through the Lens of Psychology*, 2014, installation