

KOPENHAGEN MAGASIN

MAGASIN

NEWS

ARTGUIDE

KOPENHAGENSHOP

NY DANSK KUNST

NYHEDSMAIL

OM KOPENHAGEN

KONTAKT



16.05.2014 STATEMENT



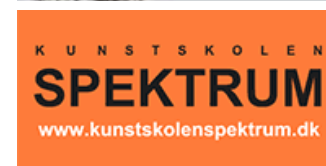
Foto: Anna Kristine Hvid Petersen.

Making space from gestures

The exhibition *'Every Line Ever Spoken'* by **Takeshi Shiomitsu** and **Sandra Vaka Olsen** has its origin in the act of making. An act which involves physical gestures of a hand disrupting the neutrality of gels and a body stretching materials in order give the surface another layer, using yet another material.

Being brought together by a curatorial collaboration between **Arcadia Missa** and **68 Square Metres Art Space**, Takeshi Shiomitsu and Sandra Vaka Olsen have made two distinct bodies of works, which turned out to have more in common than they initially would have thought.

I met them for a talk about their work, the process of making and the joy of good curating.



KRABBESHOLM
HØJSKOLE SØGER
>KURATOR, HALV TID
PR. 1. JANUAR 2015
SE MERE PÅ WWW.
KRABBESHOLM.DK



SMK
TIGER

AF ANNA KRISTINE HVID PETERSEN

68 SQUARE METRES ART SPACE

Prags Boulevard 43, 2300 København S W:

Every Line Ever Spoken

Takeshi Shiomitsu, Sandra Vaka Olsen

10.05.2014 - 31.05.2014

Sandra: We had seen images of each other's previous works and knew we had both done similar stuff. But it was the curators' decision that we were going to exhibit together. It was a really good decision I think. We were both surprised that it worked so well.

Takeshi: It isn't aesthetically similar but it works conceptually. Seeing it together it makes sense. Especially as it is two distinct bodies of work rather than individual pieces. They were all formed as part of a series for each of us. But it was a decision from the curators what to hang and what to do with it. It was an interesting process that involved a lot of the curatorial aspects. They were good curators and we had some good conversations, it even got quite aggressive at times. But they didn't force collaboration, they knew us in terms of how we produce stuff in our own way, separately. With particular ideas, sorts of materials and qualities. I guess I definitely make very solitary ways on my own. I find it very difficult if anyone else is around. If I have to talk about it with someone. It's just impossible.

In terms of the ideas behind the bodies of works I think we both have similar interests. We both make things out from screens and digital stuff. The focus I put on in my work is from a lot of different sources; I work with video, paintings and sculptures. But it is all different ways of trying to communicate ideas. It's trying to communicate a sort of fascination with particular ideologies, power structures or notions of beauty and the sublime.

S: Both of our things have to do with action. The action of making things. I think that is one of the connections. There is a gesture, we make stuff which involves hands, bodies and labour. On top of surfaces.

As I've done before I've used the computer screen in this series. I use water, sun crème and gels on top of the computer screen and photograph it over and over again. It's an action of going in and out of the computer screen; developing, scanning, photographing, adding a new layer of water. I almost do a sort of finger painting with the sun crème. While working I can't see what I'm doing; it's almost transparent, white on white. But when I lit the photo it all comes through and I see this movement. The gesture of the hand.

T: It has more to do with labour than representation. My paintings are made of stretched materials, like fake silk, sheeting and UV-light reflective materials. I've painted directly onto these surfaces with primers; they are materials with different qualities, either designed to be a flat background or popping and shiny and having different views from different angles. Using these materials I'm trying to disrupt the flatness of a surface but I'm also trying to flatten other bits.

S: We also both work with light I think. In my prints the sun creme blocks out the information and the image and Takeshi works with these transparent materials.

T: It's using different materials that have different qualities in their ways of playing with light. It's interesting; yesterday we had to buy new light bulbs because the ones that were there made everything look orange. But what we are actually talking about is what white light is. This cold whiteness that you find in shopping centres or on the background of Google. The gesture Sandra makes onto the photograph is nothing, it produces nothing, it blocks the image. But at the same time it's adding something. It's this recursive process in which gestures are creating space.

artistoftheweek.dk



I don't know many people that work with materials in the same way. This is why it was quite exiting to suddenly be dropped into this situation and for it to make sense. It all happened quite naturally.

Thank you.

The exhibition is a part of 'International Festival for Artist-run Spaces'. Read more about the festival [here](#)



Every Line Ever Spoken (installation view), 2014. Courtesy: Arcadia Missa.



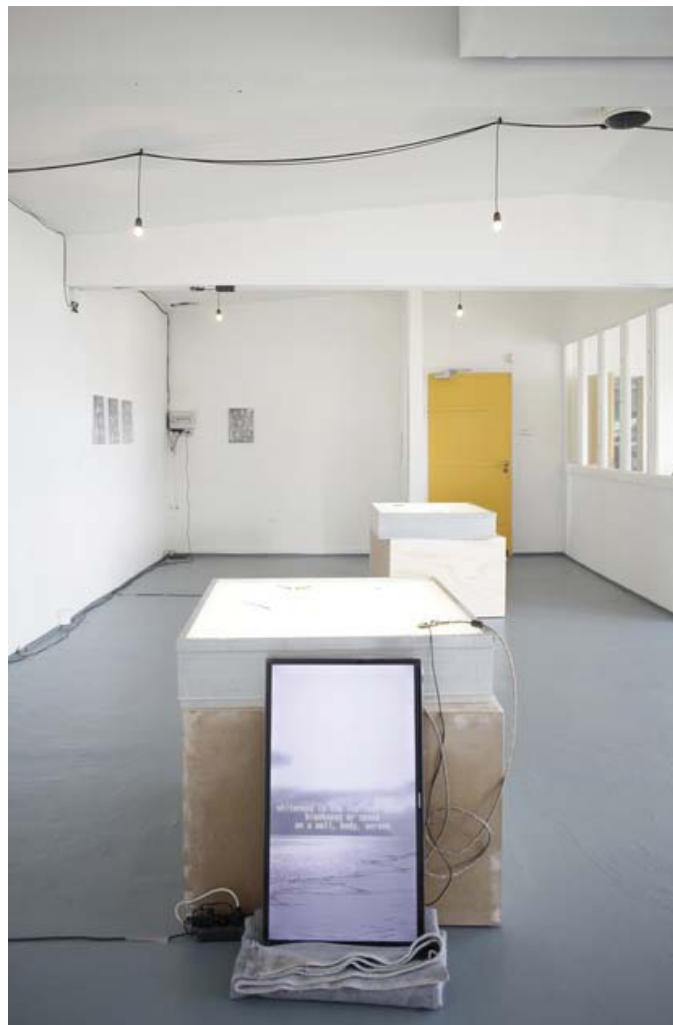
Every Line Ever Spoken (installation view), 2014. Courtesy: Arcadia Missa.



Sandra Vaka Olsen: *Untitled 5, 6 & 7 (Sunshield Series)*, 2014. Courtesy: Arcadia Missa.



Takeshi Shiomitsu: *Untitled 7 (Pale History Series)*, 2014. Courtesy: Arcadia Missa.



Every Line Ever Spoken (installation view), 2014. Courtesy: Arcadia Missa.

Skriv kommentar
